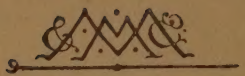
FAERIE QUEEN

Book I

M. J. PERCIVAL

THE FAERIE QUEENE.

BOOK I.



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The Faerie Queene

Book I

By

Edmund Spenser

WITH INTRODUCTION AND NOTES BY

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INTRODUCTION.

Date of Publication.

THE first three books of the *Faerie Queene* were published in London some time in 1590. In 1596 were published the next three books, together with a second edition of the first three; and in 1609 was published "Two Cantoes of Mutabilitie, which both for Forme and Matter appear to be parcell of some following Booke of the Faerie Queene under the Legend of Constancie." Six books, therefore, and two cantos and two stray stanzas of a seventh are what we possess of the twelve books on the Moral virtues. The letter to Raleigh shows that a further continuation of the work was designed, having for its subject the Political virtues.

The subject of an epic of chivalry was in Spenser's mind when he wrote the tenth eclogue of the *Shepheards Calender*, published in 1579, ll. 41 *sq.*:

> "Abandon then the base and viler clowne, . .
> And sing of bloody Mars, of wars, of giusts";

with Elizabeth and Leicester as principal personages in it, ll. 50 *sq.*

> "Whither thou list in fair Elisa rest,
> Or, if thee please in bigger notes to sing,
> Advance the worthie whom she loveth best,
> That first the white beare to the stake did bring."

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Evidence of Time and Places of Composition from (*a*) Spenser's Correspondence;

The composition of the first three books was commenced at least ten years before their publication. From a letter of Spenser's to Gabriel Harvey, it is evident that a portion had been composed in England and privately submitted to him for opinion in or before 1580.

(*b*) Bryskett's Book;

From *A Discourse of Civill Life: Containing the Ethike Part of Morall Philosophie*, by Ludowick Bryskett, it is evident that the work, so begun in England, was continued in Ireland, whither Spenser had gone in 1680 as Secretary to Lord Grey de Wilton, then newly appointed Lord Lieutenant.

and (*c*) Spenser's Verses.

Spenser's own testimony places the composition of these books in Ireland: in the verses addressed by him to the Earl of Ormond and Ossory he asks him to taste

> "Of the wilde fruit which salvage soyl hath bred;
> Which, being through long wars left almost waste,
> With brutish barbarisme is overspredd";

and in those to Lord Grey de Wilton he calls his poem

> "Rude rymes, the which a rustick Muse did weave
> In savadge soyle, far from Parnasso mount."

Sidney's connection with the Composition of the Poem.

In the undertaking of this work Spenser was encouraged by Sir Philip Sidney. This is seen from the *Verses addressed to the Author* by W. L.

Raleigh's connection with its Publication.

When the first three books were towards completion, Spenser, then settled on his estate at Kilcolman Castle, county Cork, was visited by Sir Walter Raleigh from his seat at Youghal. To him he showed his Manuscript, and by him, with characteristic energy, was persuaded to visit England and present the poem to the Queen. This momentous visit and its result are described in

Colin Clout's Come Home Again, ll. 58-62, 68-71, 182-188, 194-196.

Different Aspects of the Poem, and different Influences upon their formation.

Spenser's letter to Raleigh, Bryskett's *Discourse*, and the title of the Poem itself, show that its main purpose was Didactic, and that the mode chosen for effecting this purpose was the Allegorical. The principle that instruction, and not mere amusement, is legitimate in poetry, was laid down anew by Sidney in his *Apologie for Poetrie*, almost at the very time when Spenser commenced its practical realisation in the composition of the *Faerie Queene*. Poetry is there held to be "the mistres Knowledge, by the Greekes called *Arkiteck-tonike*, which stands in the knowledge of mans selfe, in the Ethicke and Politick consideration, with the end of well-doing and not of well-knowing onely." (Arber's Reprint, p. 30.) The mode chosen was one that had come down in a long succession from mediæval didactic poetry. The allegory, using concrete personifications to represent abstractions, led to a second step, in which these personifications are also made to stand for persons, living or dead, grouped round the central figure of Queen Elizabeth. The deeds these personages perform are summed up under the two headings of love and war, forming in themselves a distinct subject of the poem, in the charm of whose perusal we may, if we choose, forget the allegory, forget Elizabeth and her court, and only remember that we are in the company of knights and ladies, witnessing deeds of "courtesy and high emprise," and living in a world in which magic and romance form the incidents of every-day life. Side by side with this mediæval element stands a classical one, in which we find a sense of Beauty taking the place of magic and

romance, and the gods and goddesses of ancient Greek and Roman mythology mingling, with strange familiarity, with the knights and ladies of mediæval romance. Thus there emerge four distinct aspects of the *Faerie Queene*: the Allegorical, the Personal, the Romantic, and the Classical: and, shed with greater or less intensity, but all blending with the light of Spenser's own genius, four influences from life and literature: those, namely, of the Didactic poetry of the Anglo-Saxons and of the Troubadours; the living Chivalry of the court of Elizabeth; the Chivalry pictured in the Romances of the Trouvères; and the Classicism of the Pagan Renascence. Each aspect, and the influence bearing upon it, will be considered separately.

I. (A) The Allegory: subdivided into

Against the dislike felt to the allegory of the *Faerie Queene* by modern critics, there is the verdict of Milton in *Il Penseroso*, ll. 117 *sq.*,

> "*Where more is meant than meets the ear*":

and in *Areopagitica* (p. 18, ed. Hales):

> . . . "Our sage and serious poet Spencer, whom I dare be known to think a better *teacher* then Scotus or Aquinas . . ";

and of Shakspere:

> "Spenser to me, whose *deep conceit* is such
> As passing all conceit, needs no defence."
> —*Passionate Pilgrim*, viii. 5 *sq.*

Coleridge thought a knowledge of the allegory essential to the appreciation of the *Faerie Queene*, and Prof. Dowden has well maintained the claim of the allegory to the foremost place in the plan of this poem.

(a) the Moral:

The visions of sensuous beauty and deformity that Spenser's magic power as Poet makes to pass before the

eye of the imagination, do not exhaust his purpose until interpreted into the moral ideas of right and wrong, under his guidance as Teacher. Upon this conception of a distinct ethical purpose he builds the plan of his poem, and upon it rests its claim to unity, not of action, it is true, but of design. The ethics is the end and essential form, while the fiction is merely the means and incidental colouring. The richness of this colouring, the daring flight of his fancy, to which the moral purpose seems only to lend greater brilliance and stronger wings, led Campbell to compare Spenser to the most sensuous of allegoric painters, when he called him "the Rubens of the Poets"; but Spenser himself sinks colour and fancy in the allegory, and ranks his work with those of Homer and Virgil, Ariosto and Tasso, not because their fiction is beautiful, but because their moral purpose is lofty. With such a purpose in view for himself, he professes to follow Aristotle when he divides the virtues into Ethical, dealing with the individual or private man, and Political, concerned with man in his public capacity, as member or head of a state. The ethical virtues are twelve in number, of which seven—Holiness, Temperance, Chastity, Friendship, Justice, Courtesy, and Constancy—form the subjects of the seven books of the poem as extant. But Aristotle's list of ethical virtues is not the same as Spenser's, nor is their number twelve; neither are the latter's political virtues based upon Aristotle's classification, but upon Aquinas's modification of it. The number of the private virtues, but not their names, is found in the title of an old French book on the laws of Arms, dated 1488. To these twelve he adds a virtue "the perfection of all the rest"—namely Magnificence; again departing from

which regulates (1) the design of the entire poem;

Aristotle, who makes Justice to be the perfection of the virtues. Each virtue is to struggle against the vices to whose assaults it is peculiarly liable, but when its unaided efforts fail, then is Magnificence, in keeping with Aristotle's description of it as Μεγαλοπρέπεια or Princeliness, to come to the rescue with that help which it can offer so liberally out of its own abundance. But the greatest of human virtues, while it can rescue from evil, cannot, of itself, advance on the road to heaven what it rescues from that to hell. This is the work of the Supernatural virtues (such as the Christian virtues of Faith, Hope and Charity), and with their help each human virtue is to be at last perfected. This process of struggle, victory, defeat, rescue and final triumph, is to occur in the case of each of the twelve, and if it cannot be so clearly traced in the later books as in the first two, the explanation is to be sought, not certainly in the absence of a design, (which critics like Sir W. Davenant and M. Taine are inclined to impute to the *Faerie Queene*, when they call it a "phantasmagoria," or a succession of "extraordinary dreams, such as an excellent poet or painter may have in the beginning of a fever,") but in the unequal manner of its execution. Independent of any evidence of a design afforded by the conduct of the allegory throughout the entire poem, there can also be traced a design regulating the order in which the completed books are arranged.* The private virtues of the individual have regard, first, to God, and, next, to Man. That virtue by which we love God with all our heart and

(2) the order in which its extant books are arranged;

* Prof. Dowden gives a different explanation of this order based upon the *Nicomachæan Ethics*. But neither Scripture nor Aristotle affords more than a starting point for Spenser's arrangement.

all our soul and all our mind, is Reverence or Holiness, and the struggle consists in resisting the vices typified in the Devil and all his works: this is the subject of Book I. That by which we keep our minds and bodies undefiled, so as to be a pure and fitting temple of the Holy Ghost, is Temperance, which means the duty we owe to ourselves in order to fit us to discharge our duty to God; and the struggle here is against the temptations of the world and the flesh: this is the subject of Book II. The virtues that regard Man are summed up in the commandment to love our neighbour as ourselves; and when this love is met by answering love, there results, in the case of one of the opposite sex, Chastity (Book III.), in that of one of our own, Friendship (Book IV.). Love worketh no ill to his neighbour, and so where love is not, there ill may be, and the all-sufficient virtue of the new dispensation has to assume the severer aspect of that of the old, so that when our love for our neighbour rights the wrong done by him, it calls itself by the sterner name of Justice (Book V.). When, though our neighbour loves us not as we love him, yet works no ill, then, too, the fountain of love in us dries not up, but flows in the gentler and more diffused current of Courtesy (Book VI.). The progress of the Soul's love for God, thus standing first in the order of the virtues, shows a method more easily traceable, but not therefore more probable, than that order itself just traced; for allegory is a "darke conceit," and hides itself from those who do not care to take pains to bring her to light. Let us attempt it.*

and (3) the order in which the cantos in each book are arranged.

* This explanation of the Allegory of Book I. differs in some points from those given by Prof. Morley and Mr. Ruskin.

The Red-cross Knight. Una.

Canto I.—*Holiness*, which is the Love of God, unites itself to *Truth*, which is the One, the Unchangeable, the Ever-Beautiful Knowledge of God, in order to effect the spiritual deliverance of the Human Race from bondage to the Devil. This union is natural, for to know God truly is to love Him truly; and necessary, for we cannot lead a good life unless a knowledge of what God's will *is* is quickened by a love to *act* according to it. But this deliverance cannot be effected unless the powers of evil, that serve the Devil and are his works, are previously encountered. The first of these to be met is *Error*. Manifold, foul and hateful in itself and in its fruits, Error's appearance cannot attract the love of Holiness, and its nature cannot escape the eye of Truth: hence is Error overcome, as it needs must be, when it encounters the united strength of both. But evil in disguise is not so easily overcome as open, flagrant evil: such is *Hypocrisy*, seeming to be what it is not, outwardly holy but inwardly harbouring deceit. *Canto II.*—Hypocrisy's appearance attracts the true Holiness, and its deceit blinds Truth: no wonder, then, if it succeeds in effecting what Error could not—namely, to separate the two, by making Holiness believe Truth to be unworthy of its love. Having deserted Truth, Holiness meets—what else can it meet?—*Infidelity* united to *Falsehood*:—open disavowal of all belief in God, yet seeking (for man's nature cannot rest without *some* faith, and Atheism is but Devil-worship at heart) to set up a counter-faith in Evil, and making it loveable in its own eyes by endowing it with meretricious beauty. Holiness overcomes Infidelity, for it can never bring itself to deny God, but yields itself to Falsehood, for it cannot rest without some

The monster Error.

Archimago.

Sansfoy. Duessa.

object for its love and devotion; and what object so deserving as *Faith*, the name by which Falsehood calls itself? And so, Holiness is united to Falsehood. *Canto III.*—Truth, now alone, does not yet remain inactive (how different from that misconception of divine Truth, supposed by philosophy to consist in contemplation without action!), but finds, in the natural *Reason* of man, an instrument to replace that which it had lost in the falling off of man's love for the divine, and with its help deprives blind *Devotion* and its offspring *Superstition* of the support they derived from the *Plunder of the Church*. But now comes Hypocrisy in the garb of Holiness, and, thinking no ill where no ill seems, Truth accepts it for what it professes to be. Thus may Hypocrisy seem to defend Truth: may *seem*, but *cannot*; for it is soon unmasked by one of its own confederates, *Lawlessness*—one sin detecting another. But Reason can no more withstand the violence of Lawlessness than Hypocrisy could, and Truth, left alone, falls into its hands. Such, then, is the fate of divine Truth on earth: its natural alliance with Holiness, which alone could ensure the performance of the right by right means, being severed, it finds a temporary ally in Reason, which does not scruple to resort to violent means for the compassing of a right end; is deceived into an alliance with Hypocrisy, impotent of all right action; and, at last, forced into unnatural alliance with Lawlessness, that, with a violence greater than that of Reason, seeks to undo it and all else bearing the stamp of order and rightness. This, as Mr. Ruskin well points out, is the type of those "who hold the truth in unrighteousness." *Canto IV.*—Holiness, now deceived into alliance with Falsehood, is led on

Fidessa.

The Lion.

Corceca. Abessi Kirkrapine.

Sansloy.

Lucifera. towards *Pride* and the six other Deadly Sins that follow in its train; is exposed to their temptations, against which its safeguard has been weakened by its yielding
Sansjoy. to Falsehood; and has to face *Joylessness*, the lasting consequence of yielding to the short-lived pleasures of Sin. But as Truth remains pure, though in the grasp of Unrighteousness, so Holiness has not lost all its power, though joined to Falsehood. It does not yield now, as it had yielded before: and why?—Because *then* Falsehood had approached it under the holy disguise of Faith, while *now* Sin offers itself in its own unholy shape. *Canto V.*—But the heart without the head is not always a safe guide to itself; hence in the contest with Joylessness, Holiness comes off victorious, indeed, but sore wounded —not scatheless, as when it fought with and slew Error,
The Dwarf. under Truth's guidance. Truth is gone, but *Prudence* still remains to Holiness, and points out that Sin had better be avoided, not because it is *wrong*, for *this* none but Truth could have taught, but because no pleasure will follow its commission—because it will inflict *pain*: as witness the late encounter with Joylessness, and the warnings of history. Thus, just as Truth has been able to do the right with the help of inferior agents, so Holiness is enabled to do the right under the guidance of inferior motives. What a commentary, this, on the "utilitarian" spirit ascribed by critics to Spenser's ethics! Thus warned by the voice of Prudence, and by its own sufferings, Holiness escapes from the snares of Pride and its train. *Canto VI.*—Truth in the grasp of Lawlessness! what hope is there of its rescue? And yet where the Holiness and Reason of civilized man have
The Fauns and Satyrs. both failed to protect it, it finds a rescuer in *Barbarism*

or the untaught Instinct of the savage mind. Lawlessness shrinks before the indication of that unborn riot of power in Barbarism to which its presence may give birth, and which may overwhelm it with a violence even greater than its own. But while inspiring unconscious terror in Lawlessness, Barbarism yields joyous, spontaneous, undiscerning homage to Truth. There is here all the fulness of an overflowing heart, joined to the vacuity of an untaught mind; and Truth, in return for the free gift of the one, undertakes to educate the other: Truth teaching Barbarism: far from a hopeless task: for is not the *natural Heroism*, whose love and homage now turn by instinct towards Truth, a living illustration of what Barbarism may develop into, even without the help of divine Truth? But Heroism, though it is a birth of the intellect for Barbarism, is yet far from being Holiness, the birth unto the spirit; and therefore divine Truth cannot abide permanently with it. Where Lawlessness had shrunk back when alone, it no longer shrinks when backed up, as it now is, by Hypocrisy, penetrating even into the midst of the artlessness of Barbarism. While Heroism and Lawlessness are engaged in doubtful conflict, Truth departs, pursued by Hypocrisy; the former irresistibly driven (like the two halves of Plato's Love) to seek its other half, Holiness; the latter bent upon frustrating the union. *Epoch VII.*—Holiness, still separated from Truth, is not safe from the pursuit of Falsehood, and is overtaken by it. In an unguarded moment, forgetting that on earth its state is always to be militant, it puts off the armour of God, and snatches, from what it still believes to be Faith, a pleasure that had in vain offered itself to its gratification under the name of Sin in

Sir Satyrane.

Pride's court. Holiness has sinned, though not wittingly, not deliberately, and punishment follows with terrible swiftness. With that intolerance which is the unavoidable fault of his uncompromising Puritanism, Spenser, who has all along associated the Romish Church with Hypocrisy and Falsehood, now identifies it with the Pride and Tyranny of false religion, to which Holiness falls a victim, having lost its guide—Truth, its armour—the Gospel, and its purity. Spenser's Puritan mind again shows itself in the fine distinction drawn in keeping the Love of God free from the taint of Spiritual Pride—a sin to which lofty intellect rather than deep emotion is liable—and subjecting it to the tyranny of
Orgoglio. that *Carnal Pride* which seeks to crush this Love under the load of a cold and soulless ceremonial. Truth in its weary search hears of the captivity of Holiness, meets
Prince Arthur. *Magnificence*, to which it imparts its grief, and obtains the assurance of rescue for a virtue no longer able to help itself. Thus at this crisis, the allegory that had been split into two channels in Canto II., and flowed separate ever since, is reunited, and remains so till the end of the book. *Canto VIII.*—Magnificence encounters and destroys Carnal Pride. There is a double congruity in such an encounter and victory. Magnificence, in its own character, is honour and noble-mindedness, opposed to the mean-spiritedness and vulgar ostentation of Carnal Pride. At the same time Magnificence, the sum and perfection of all the virtues, specially stands in this book as the ally of Holiness, when that particular virtue itself is fallen and helpless. Hence it is able to overcome Pride, because all pride is unholy. It did not attempt to effect this earlier, because then ceasing to be Magnifi-

cence, the ever-successful ally of every virtue in distress, it would have become only a particular virtue, subject to alternations of success and failure. Falsehood, at last throwing off the disguise of Faith, has openly sided with Carnal Pride, and shared its inflated pomp; therefore when this pomp collapses, and reveals the despicable emptiness of Pride, Falsehood too stands exposed in all its loathsome hideousness. *Canto IX.*—The rescued Holiness now sees Falsehood in its true colours, and sees its own mistake in suspecting the worthiness of Truth; and so once more is Love of God united to Knowledge of Him. But good action, that had before resulted immediately from this alliance, in the destruction of Error, cannot now ensue, because of the stain contracted by the former—the former alone, for Truth has, from its very nature, remained pure. Hence *Despair* seizes upon Holiness; tells it that good action is but a name, and misery the only reality; and that the one action worth performing on earth is that of hastening our departure out of it. What may not have happened had not Truth been near Holiness when this terrible advice was given with all the strength of Despair? But Truth *is* there, and *one* word spoken by it—"seek God's *Grace*"—saves Holiness from self-destruction. *Canto X.*—Truth brings Holiness to where this Grace can be found by those who seek it—namely in living a *Life of Heaven on Earth*; and Holiness forthwith enters upon such a life as an expiation and purification of the past. It learns the true *Faith*—how different from Falsehood's personation of it! It listens to the accents of *Hope*—as different from those of Despair as balm from poison! It feels the power of *Patience* and *Repentance*, imparting to it fresh

The cursed man Despai

Dame Coelia

Fidelia.

Speranza.

The physicia Patience and

the apothecary Repentance.

strength for leading a new and better life—how different from that of Despair, only strong for cutting it short! This course of instruction, fitting it for a holy life, being gone through, Holiness is led on to the practice of this life by *Charity*, and by its allied virtue *Mercy*, with its Seven Good Works. Then comes the last stage of such a life—*Contemplation*—that opens up the past in review, and points to the future, lying along the road that leads to Heaven, and terminating only on the confines of Heaven itself. *Canto XI.*—Thus trained and comforted, Holiness proceeds at last to the task on which it had set out in the first Canto—the destruction of *Satan*. The encounter, to be successful, needs all the trial and preparation undergone for it—and something more—namely *Christ and the Gospel*. With their aid is the Devil finally overcome, after a struggle whose duration is the same as of that between Christ Himself and the powers of Hell. *Canto XII.*—The task is now completed, and the Unity of design of the allegory established, by the liberation of the *Human Race* from the usurping tyranny of the Devil. Two incidents follow:—the recognition by the Human Race of the union between Holiness and Truth and a last effort made by Hypocrisy and Falsehood to frustrate it—an effort easily defeated, for the evil handiwork has lost its cunning with the destruction of its Artificer, the Worker of all Evil. But on earth there is no rest for Holiness: it leaves Truth with the redeemed Human Race whose inheritance it is, and sets out,—where, we do not know, to do its appointed task—what, we cannot say, for long years, until the last great Day of Rest arrives. It leaves Truth—but not as it had left it once before, blinded by

Charissa. Mercy.

The holy man Contemplation.

The old Dragon.

The Tree of Life and The Well of Life.

The king and queen of Eden.

Passion: it leaves Truth—but at the call of Duty. Can we fear for either now, as once we feared before?

(b) the Religious:

The continuous design traceable in the moral field disappears when the allegory becomes religious, or is only traceable in a discontinuous line along the thread of the moral allegory. The main subject, however, is well-defined: it is the struggle of the English Reformed Church, as the true Church militant, against its enemies, the Romish Church, Paganism, and Atheism. Spenser's theology recognises two religions, those of Christ and Anti-Christ, corresponding to the two classes of virtues and vices in his ethics: and from the close alliance his fancy establishes between the three great enemies of the Reformed Church, he seeks to stamp them as different forms of the same counter-faith, and to picture in the regions of the imagination what his chief, Lord Grey de Wilton, had characterized in the province of public business as the *Diabolica Fede.*

Spenser's religious intolerance.

(c) the Political.

The political allegory is still more discontinuous than the religious, but its presence in a work of imagination is readily understood from the intimate relation existing, in the sixteenth century, between religion and politics. The Bartholomew Massacre, the Armada, the English army in the Netherlands, and the English policy in Ireland, were matters in which the Church had as much a hand as the State. Apart from the current politics of the time, there is one instance in which Spenser allegorizes a theory of speculative politics, regarding the origin of civilization. In the picture of Una worshipped by the crew of Sylvanus, and imparting instruction to them, we see the instinct of the natural man paying an innate homage to truth when

Spenser's theory of the origin of civilization.

presented to it for the first time, and developing a capacity for understanding its nature on closer acquaintance: thus laying the moral basis of civilized society. In Sir Satyrane and the fight between him and Sansloy, we see that personal daring and natural courage, for the development of which a life of barbarism affords the healthiest stimulus, and which if allied to the simple morality of a yet unblunted instinct, become the long and strong arm of the law, able to reach and effectually hold in check that great enemy of a young and growing civilization, lawlessness. Usually, however, in this book, the religious and political allegories are confined to particular facts, which, together with the details of the moral allegory, will be found in their places in the Notes.

(B) Influences on Spenser's Allegory.

Origin of Allegory

The allegorical poetry of Europe had its origin in the Parables of the Bible. But the ingenuity of the Fathers of the Church, applying the allegoric method to other portions, found a hidden meaning in the plain facts of Scripture, and introduced an element of mysticism into theology, that soon passed into literature, in days when almost the only literary men were the monks. The earliest instances in European literature in which "one thing was said when another was meant" occur in Anglo-Saxon and Provençal. In the former, the allegorical pieces in the Exeter and Vercelli books (*e.g. The Whale*, *The Panther*, *The Phoenix*) gave rise to Fables and Bestiaries, from which is derived the Beast-element in Spenser's allegory (*e.g.* Una's Lamb, Ass and Lion, and the Dragon in B. I.: while the allegory of *Philosophia and Philocosmia*, by Athelard of Bath, is the first instance of what afterwards developed into the Personi-

The three kinds of Allegory found in Old English and Old French literatures.

fication-element in Spenser (*e.g.* Lucifera and her courtiers, Despair, Dame Coelia and her household in B. I. To these two, the short-lived poetry of the Troubadours contributed a third, which may be called the Spiritualizing element, from which the rest of the personages in the *Faerie Queene* derive their allegorical meaning. The first of these elements consists in figuring human virtues and vices under the names of animals, real or fictitious; the second represents a virtue or vice, not indeed as a human being, but as an abstract bit of humanity that performs no action and has no motives and no feelings except such as are strictly consonant with the moral quality it represents; the third describes a human being of flesh and blood, a complex of sweet and bitter emotions and conflicting motives, and then interprets his actions into either a virtue, but under trials, or a vice, but only given string enough to hang itself, or a fact in the religious or political history of the world. Chaucer was not the first English poet that "moralized his song," and his was not the only, or even the chief, influence upon Spenser. Following upon the *Exeter* and *Vercelli Books* (eleventh century) and Athelard (*circ.* 1116), there came the *Ancren Riwle*, *Sawles Ward* and *Wohunng of ure Laverd* (all *circ.* 1210); the Middle-English *Bestiary* (*circ.* 1250); the *Land of Cockayne* (a *Fabliau*) and Grosseteste's *Castel d'Amour* (in French) (both, end of thirteenth century); Robert of Brunne's *Handlyng Synne* (1303); Dan Michel's *Ayenbite of Inwyt* and Hampole's *Pricke of Conscience* (both *circ.* 1340); William of Shoreham's *Sting of Conscience* (*circ.* 1350); Langland's *Vision of Piers the Plowman* (1362);

Predecessors of Spenser in Allegory in Old and Middle English.

Chaucer's *Parlement of Foules*, *The Dreme*, *The Hous of Fame*, and the following ascribed to Chaucer: *The Cuckowe and the Nightingale*, *The Flower and the Leaf*, *The Court of Love;* Gower's *Confessio Amantis* (*circ.* 1390); Lydgate's *Dance of Dethe* and *Temple of Glasse;* Henryson's *Bludie Serk* and *Garmond of Faire Ladies;* Dunbar's *The Thrissill and the Rois* (1503), *Dance of the Sevin Deidly Synnis* (1507) and *The Golden Terge* (1508); Barclay's *Schip of Fooles* (1508); Hawes's *Pastime of Pleasure or the Historie of Graunde Amoure and La Belle Pucelle* (1509); Skelton's *Bowge of Court* and *Crowne of Laurell;* Lyndsay's *Dreme* (1528) and *Compleynt of the Kinge's Papyngo* (1530); and Sackville's *Induction to the Mirrour for Magistrates* (1557). To some at least of the stores of fancies and conceits implied by this list, those who love to call Spenser the "learned poet," cannot well deny that he had access. The Notes will show, besides his indebtedness to Chaucer and Sackville, how much he had picked up, in Dan Michel, Dunbar and Hawes, metal sometimes base, but which the alchemy of his own fancy changed into gold.

Spenser's indebtedness to them.

II. (A) Personal references: their propriety in an epic poem like the *Faerie Queene.*

Sidney's theory that poetry was the "mistress knowledge," led him to give it a higher place than either moral philosophy or history,—the two ancillary kinds of knowledge serving this mistress for the attainment of her ultimate aim—a virtuous life, or, in Spenser's words, "to fashion a gentleman or noble person in vertuous and gentle discipline." We have seen above how by merging the poet in the philosopher he sought to teach virtue through allegory, even as once it had been taught by a divine Teacher through parables. In the personal references to be now considered, the poet

is merged in the historian, and seeks to teach virtue by example. Those who look upon poetry as delicate food for the gratification of a refined appetite, and have turned away in disgust from the Poet-Teacher's sermon, delivered when they expected him to spread a feast of fancy and not administer a sugared pill, will, no doubt, feel equally dissatisfied when the Poet-Historian idealizes the personages of real life, to make them serve as models for admiration and imitation. If then the allegory seemed to be "devoid of human interest," the personal references, especially to Elizabeth, will now savour of downright flattery—"gross, shameless lying flattery" as Dean Church puts it, on the part of one who, as a courtier, must have known that Elizabeth was "ungrateful to her servants, capricious, vain, ill-tempered, unjust, and in her old age ugly." If we choose to look upon Spenser as purely a historian, this charge is perfectly true, and no critic with a sense of historical accuracy will care to repel it. But if we admit that he was guided by Sidney's view regarding the rank and function of poetry, we cannot object, either to the inclusion of historical matter in a poem, or to the idealization of the facts and personages of life and history, necessary for the discharge of this function. Gloriana and the rest do not, *cannot*, represent the real Elizabeth of history, but they do, and *must*, represent those of her qualities that serve to heighten our admiration of virtue, and quicken our desire to follow it. And if we thus idealize the virtues of an imperfect human being, such as they are, into the type of those virtues, such as they should be in perfection, and embody them under the name of a fictitious personage, we cannot

The charge of flattering Elizabeth brought against Spenser.

Point of view from which this charge cannot be maintained.

embody under the same name the defects, or vices, if you like, of the same being, without destroying the moral purpose of the poem. Would not the characters of Gloriana, Prince Arthur, Una's lion, Duessa and Archimago lose all their power as incentives to virtue and deterrents from vice, if, with historical accuracy, they were made to embody the vices of Queen Elizabeth, Lord Leicester, and Henry VIII., and the virtues of Queen Mary and Philip II.? Or should we any longer love the one type and hate the other, with that intensity without which virtuous life is impossible? Idealization of realities is necessary if poetry is to instruct, and not merely inform, and in it lies all the difference between the methods of the mere historian, and of what has been above called the poet-historian. Spenser knew as well as his critics—perhaps better—the defects in Elizabeth's person and character, and the vices of her court: witness the silly vanities, the mean-souled intrigues, the barefaced worldly-mindedness, exposed in his *Mother Hubberd's Tale;* but what, I think, are called "realistic scandals" regarding queen and court, would be out of place in a work whose object was not pleasure, say, of the character afforded by Ben Jonson's conversations with Drummond of Hawthornden, but instruction, in which Elizabeth was to be to her own country what the Cid was to Spain—the type of England's glory; not a nun, like her sister, fit only for the cloister, nor a beauty, like her cousin, fit only for the ball-room, but a queen on whom sat all the majesty of England's throne, hedged in with a divinity through which the peeping eye of scandal should not, for very shame, be allowed to pry; embodying all that

It was from this point of view that Spenser looked upon the Queen:

was great and noble in the deeds of a nation that, in Spenser's eyes, derived its inspiration, next to God, from her and her ancestors; and setting, from her ideal name, the watchword that was to guide that nation's future career. Such a queen had a court worthy of her, to aid her in this work. Spenser voluntarily forgets much that he knew regarding the ins and outs of court life, and holds fast by the main facts:—Elizabeth's was a Protestant court, fighting against Roman Catholicism; it was the court of a living chivalry, engaged in war and adventure abroad, and, toil over, rewarded at home with the sweet privilege of homage to ladies, whose highest title to this honour consisted in the beauty of a spotless soul, irradiating the charms of a fair person. Such were the knights of Elizabethan chivalry: *e.g.* in Book I., Lord Leicester (Prince Arthur) warring against Popery in the Netherlands; Sir John Perrot (Sir Satyrane) maintaining law and order in Ireland. This Elizabethan Round Table has its enemies in the knights of the Elizabethan White Horse, with their lemans, and with giants as their allies: Philip II. of Spain (Archimago), Queen Mary (Duessa), the Papal power (Orgoglio).

and upon her Court, which thus stood as the embodiment of the living chivalry of England.

The civil wars of the Roses afforded in earnest, through the perils of real battles, all that excitement which the martial spirit of a free race had sought in sport through the mock dangers of the tournament, transplanted into England at the Conquest. The reign of peace ushered in with the house of Tudor, and the love of magnificence displayed by two of its sovereigns, Henry VIII. and Elizabeth, revived and added to the splendours of chivalry, in the triumphs and tourneys,

(B) Influences on the Personal references in the *Faerie Queene*.

This Elizabethan chivalry was twofold, being (*a*) a revival of the form of the extinct chivalry of mediæval England;

masques, pageants and royal progresses teeming in the pages of Holinshed, Hall and Stow. These shows were carried wherever Englishmen went, whether to the Netherlands, where Leicester was *fêted* as "Arthur of Britain," or to Florence, where tradition says the impetuous Earl of Surrey, "pricking" throughout civilized Europe as a knight-errant, upheld, against all comers, the superiority of his lady, the "bright-hued" Geraldine. But Elizabethan chivalry was not all a dead show, out of which the living spirit had fled. Personal daring, which, no longer clad in steel, found employment in the old fields out of which it had been driven by the invention of gunpowder (which, because it had thus destroyed chivalry, Ariosto cursed as the devil's invention), still lived, and flinging away its useless armour, found vent for its energies in fresh fields, armed with more deadly weapons than spear and brand. The trackless forest was exchanged for the trackless ocean, and the deeds of this new order of English knights-errant were fresh in Spenser's mind, when it was planning and executing the *Faerie Queene*. Such were Gilbert and Frobisher, Hawkins, Drake and Raleigh. The pages of Hakluyt, it is true, will tell us that these navigators were no better than ocean free-lances, pirates, seekers after gold ore, and, worst, slave traders: in the poet's eye they were all glorified into knights of the revived English chivalry. But the evil spells and enchantments (those ever-present counter-agents of all chivalry), so easily triumphed over on the ocean, presented themselves in a more formidable shape in another field, in which Spenser himself was a knight-errant. The work of the conquest and government of Ireland

and (*b*) the birth of a new and vigorous spirit of chivalry in England:

which unfolded its activity in voyages of discovery across unknown seas,

and in overcoming lawlessness and barbarism in Ireland.

was that field, and the opposition of the native Irish to the English rule was invested in his fancy with the darkest colours, as the work of the Evil One himself, through his chosen agents. He felt his semi-banishment at Kilcolman as Tennyson in our days would feel if installed on an estate in Manitoba, pithily remarks Dr. Grosart: he felt towards the Irish people what an old Anglo-Indian might feel towards the Sepoys of the days of the Mutiny, Prof. Dowden adds, with truthful perception of the parallelism: and what he felt found utterance in the blood-thirsty spirit of the policy advocated in the *View of the Present State of Ireland*, and the picturing of Ireland and the Irish as the Devil's land and the Devil's children in the *Faerie Queene*. In the neighbourhood of his own Kilcolman Castle, he saw the fair face of nature disfigured by man's brutality. In happier days

Degeneration of ancient Irish civilization.

> "Whylome when Ireland florished in fame
> Of wealths and goodnesse, far above the rest
> Of all that beare the British Islands name,"
> . . . . . .
> "The gods assembled all on Arlo Hill,"
>
> —*F. Q.* vii. 6. 38,

and, descending from the hoary top of "old father Mole," the sister streams of "Molanna" and "Mulla faire and bright," were the haunts of Diana and her nymphs. But "proud Change" introduced deceit and lawlessness and unchastity amidst these happy scenes, the gods deserted them, and Diana "at parting from the place" laid upon it a curse that took terrible effect when the hill of Aharlow became the stronghold of the Desmond rebellion, until routed out and hunted down by Lord Grey. And it spread over all the land: to county Kerry, to the

Disorders to which this degeneration gave rise in the reign of Elizabeth.

The impression they made on Spenser's mind.

north, and within the English pale itself. With the sympathies of an Englishman and the imagination of a poet, Spenser saw, in this state of things going on under his very eyes, the powers of evil at work, for the frustration of which all true chivalry exists. He saw in Ireland, in the words of Dean Church, "a universal conspiracy of fraud against righteousness, a universal battle going on between error and religion, between justice and the most insolent selfishness." This influence of Ireland and the Irish upon the mind of Spenser must not, however, be allowed to eclipse the wider influence that the evil side of human nature itself as it exists in all countries, among all races, and at all times, had in suggesting the dark shadows in Spenser's portraiture of man; Dr. Grosart remarks: "There is lack of proportion and perspective in so broadening out the tragical evils and wrongs of Ireland as to make Ireland stand for man's universe. Along these lines the influence of the Civil War and political strifes of Ireland damaged the *humanness* of the great poem."

They did not influence the design of the *Faerie Queene*, whose subject was not the virtues or vices of the Irish people, but those of the human race.

III. (A) The Romance.

The frost of the allegory that may have benumbed the imagination of the reader vanishes in an instant before the glow of the romance in the *Faerie Queene*. Stories of knights with magic sword and shield, ladies armed with the still more potent magic of beauty, "human forms with superhuman powers," castles and palaces, forests and lakes, with all their natural terrors or beauties heightened by enchantment, giants and dwarfs, fire-breathing dragons and winged horses, place us in a charmed sleep in which we lose both power and desire to reason and analyze, to ask where we are, or what it all means. But viewed with the waking eye of criticism,

this strange population, dwelling in what Wordsworth calls "the hemisphere of magic fiction," range themselves under the two great standards of War and Love. These, Ariosto names in the two opening lines of his *Orlando*, and Wordsworth symbolizes,

Its two main subjects;

> "The lamb is couchant at the lion's side;
> And near the flame-eyed eagle sits the dove,"

almost in the words of the *Faerie Queene* itself,

> "The Lyon there did with the Lambe consort,
> And eke the Dove sat by the Faulcons side."

From the lawless and turbulent instinct of warfare that the natural man shares with the beasts, manly daring elevates itself to the rank of a virtue, by serving the cause of order and refinement. Between the warrior whom the sight of another is enough to drive to the savageness of a wild boar or a bull or a ram (similes most frequent in romance), and the knight whom only the sight of wronged innocence or oppressed weakness can move to action, the difference is great. What is the cause? The philosopher would say it was the growth of the moral sense, distinguishing right from wrong: the historian of civilization would say it was the growth of the art of life, bringing a keener appreciation of its material comforts, and devising more effectual safeguards for their preservation; the poet replies, it is the passion of love. In his two Hymns of Love, Spenser describes this power as holding universal sway over nature: whether it be the warring elements, or the ferocity of the lower animals, or the mind of man. In the *Faerie Queene* he traces its elevation in man from the low level of the mere animal passion at which it remains as long

each having a higher and a lower form.

How the lower of these forms is transformed into the higher.

as it is fixed upon objects of sense, to that heavenly love into which it is transformed when it makes Beauty its object:—not the beauty that, like Duessa's, dazzles the eye and sharpens the appetite, for this is but ugliness in disguise, but such as shines with soft and constant light in Una, love for which is akin to adoration. Such a love is what humanizes man, and accordingly we understand why every action of the ideal gentleman, Prince Arthur, and every virtue perfected in his character, is guided and controlled by his love for the ideal beauty of Gloriana. Its absence displays man as the brute, whether acting with the reckless courage of Sansjoy, or indulging in the odious loves of Duessa with Sansfoy or Orgoglio; and this is the reason why, side by side with pictures of purest, tenderest, self-sacrificing love, there stand descriptions of the most foul and coarse and uncontrolled form of the passion. This all-absorbing character given by Spenser to love in shaping every action of man's life, and moulding every trait in his character, is, however, not a faithful delineation of that complex of many forces —human nature, such as it really is, and as it has been portrayed by the hand of Shakspere. Spenser, in making love the one moving force of our lives, either uses the language of mere metaphor, as when speaking of external nature:

Why does Prince Arthur love Gloriana?

Spenser's Romance does not faithfully describe human nature, but reflects a passing fashion of Elizabethan times.

> "Ayre hated earth, and water hated fyre,
> Till Love relented their rebellious yre,"
> —*Hymne in Honour of Love*, ll. 83 *sq.*

or describes—not a picture of the essentials of man's normal nature, true for all time, but—the pathology and morbid anatomy of a disease that temporarily infected the courtiers of Elizabethan times. This

disease was the imitation of the manners described in mediaeval romance, and of the feelings over which sat as arbitress, the mediaeval Courts of Love.

A third subject of Spenser's Romance.

From courage devoted to the service of beauty, the transition was easy to courage devoted to the defence of Religion. In the mediaeval romances the element of religion was distinct from that of love. Spenser, in uniting both in the character of Una, has effected two objects: to elevate and spiritualize the passion to its utmost possible limit, and to give to his true religion that Christian definition of "God is love," inapplicable to the forms of religion he considers to be false. In those romances, too, the warfare waged by courage for the sake of religion, was downright actual hard fighting with Paynims and Saracens in the flesh: in Spenser it is a pure allegory, and, as such, has been already dealt with.

(B) Influences on the Romance of the *Faerie Queene*.

Origin of Chivalry.

The origin of European romantic literature is to be sought in the germs of Chivalry lying embedded in the barbarism of early Europe. The daring spirit of adventure of the Scandinavians, the deference for women shown by the Teutons, and the warmth of love among the southern Goths, reveal traits of racial character that the levelling tendency of the Roman domination could not efface. Like those of the warlike savage races of Africa and North America in our own days, the Teutonic youth were initiated into the rank of warrior by a public ceremony; those of Scandinavia formed themselves into bands seeking adventure in foreign countries, one of which has found a place in history as the Varangian guard of the Byzantine emperors. The universal passion of love could not be extinguished by the passion for war

Influence of the Church on Chivalry.

that ruled these hardy natures, but kindled in them a fire as ardent, venturesome and unruly. With the conversion of some of these races to Christianity, this ardour found a fresh object in the defence of their new religion against the attacks of those who still continued to be Pagans; and when the Church aspired to secular power, it turned this religious zeal to its own account, by investing knighthood, hitherto a purely military institution, with a religious character, upon which it set the seal of its ceremonial. The heathen rites of initiation into the rank of warrior were replaced by a Christian ceremony, by which the novice, clothed in white, was made to watch his arms through the dead of night, alone in a chapel, and to take an oath to defend the Church. Thus to the two elements of war and love, was added a third—religion. To the pagan or secular Christian orders of knighthood succeeded those of the Templars and Hospitallers, and from being a natural instinct, chivalry passed, under the influence of the Church, into an organized religious institution. Meanwhile another influence had been at work:—that of Feudalism. The emancipation of Europe from servitude to the Roman empire upon its break-up, led to a state of anarchy (such as we have seen allegorized above), from which it was delivered by the growth of feudalism. The misdirected and lawless energies of brave men were, by this system, first organized into a power for the maintenance of order, and the enforcement of respect for rights and obligations; and, next, converted into an outlet for the noblest instincts of a free and manly nature. If we turn away our eyes from its dark side we can recognise, in feudalism, the presence of sentiments that underlie chivalry. In

Influence of Feudalism on Chivalry.

the protection extended by the lord to the vassal, and the homage and fealty of the vassal to the lord, we see the strong protecting the weak, the weak reverencing the strong, and both bound by the sacred ties of honour. The military character of the tenure and the recognition of the sanctity of womanhood, point alike to a horror of the social conditions out of which men had emerged, and to a new state of things in which war and love, stripped of their unrestrained sway as unruly appetites, were joyfully subjected to the control of moral sentiments. The lighter duties of the military tenant—his participation in the lord's sports, mounted on horseback and clad in mail and plate; in his hunts, with hawk on fist and hounds in leash; in his feasts, where the day's doings formed the fountain of a flow of soul that redoubled the exhilaration of the wine-cup—supplied the picturesque element that coloured and lightened the sobriety and solidity of the moral purpose. Lastly, the battles of the knights of chivalry against evil-doers have a counterpart in the feudal trial by combat, over which God was invoked to sit as judge.

Institutions of Chivalry and its work in History.

Formed under such influences, chivalry developed its ideal knighthood by three gradations: the stripling, who, as Page, was taught horsemanship and hunting, the use of weapons, and, above all, a veneration for the sex: the youth, who, as Squire, attended upon his master in the privacy of retirement, on the march, and in the battle-field: the man, who, initiated as Knight into his new rank by the ceremony of the accolade, fulfilled its duties in winning his spurs in combat, seeking fame in war and adventure, choosing a lady love, and maintaining her beauty against all comers, righting wrongs,

punishing wrong-doers, abolishing "evil customs," succouring distress, defending his religion. In these realities of the career of a knight of chivalry, it is not difficult to trace the imaginary exploits of a knight of romance: such as those of the Red-cross knight, from his investiture with the mystic armour at Una's hands, to his overcoming the dragon. So constituted, chivalry did its work in history. It raised Europe out of barbarism, fought for Christianity against the Moors in Spain, and the Saracens in the Holy Land, and in the Hundred Years' War between England and France, displayed its noblest qualities of courage, sense of honour, and humanity to captives.

Decay of Chivalry; its Causes.

But germs of decay developed in this growth when severed from the roots of natural instinct and solid work. Courage degenerated into foolhardiness, love into licentiousness, devotion into fanaticism. The pursuit of glory now meant the undertaking of achievements as useless as they were difficult; questions in the casuistry of the "gay science" were decided in the Courts of Love and given effect to in real life; and the name of religion was made to countenance the most flagrant crimes. External causes helped this natural decay. The growth of science and of a rational spirit in religion, exposed the rottenness of the form out of which the soul had fled; the Wars of the Roses in England and of the Holy League in France, replaced the generosity and honour that shone at Creçy and Jerusalem*, with treachery and cold-blooded cruelty; they exterminated the "last of the barons" among whom chivalry still lingered; and succeeding wars substituted greed of gold

* See Gibbon's *Decline and Fall*, ch. lix.

and a base earth-hunger, for the thirst after glory of the mediaeval wars.

Influence of Chivalry on Romance.

The influence of this remarkable institution that thus grew and flourished and decayed in the life of mediaeval times, extended itself also over the literature of those times, and chivalry gave birth to romance. Warriors, in the rare hours of leisure, recounted stories of exploits and escapes before the half-terrified, half-delighted, audience of their own family circles; mothers recounted the deeds of husbands, absent or gone for ever, to their sons, to fire their young souls with emulation; warriors stimulated, before battle, their own courage and that of others, with songs of heroic exploit. As these compositions increased in number, and as a growing literary taste felt dissatisfied with the compositions of warriors who were better hands at fighting than at singing, the work of recitation and composition fell to a separate class of men—the Minstrels. Thus arose the Celtic bards of Wales and Britanny, the Norman trouvères and jongleurs of the *langue d'oil*, the heldensänger of Middle High German, the scalds of Scandinavia, the kavis of mediaeval India, the joglares of Christian Spain, and the sha'irs of the Spanish Moors. These narratives and songs of war also treated of love: first as the natural passion, rude or tender, as the national characteristic was; and, later, as the "conventional idolatry" into which it had been transformed in the *gai saber* of the Troubadours. Lastly, religion found a place, either as narratives of holy wars waged against infidels, or as allegories shadowing the war of virtue against vice.

Origin of Romance.

The body of literature thus formed constitutes the

Classes of Early Romances, and influence of each class on the *Faerie Queene*.

Romances of Chivalry. The earlier of these romances may be divided into four classes, each exerting an influence of its own upon Spenser. The first of these are the Arthur romances. They depict that daring courage and rude love of the northern type, found in the *Eddas* and the *Nibelungen Lied;* with a strange admixture of cunning and treachery, reproducing, no doubt, a real feature of life in those times. This animal chivalry has influenced the *Faerie Queene* in its lower and evil types of character, marked by reckless daring, unholy love, and insolent pride. The influence exerted by the Graal legends was of a nobler character. Through them the animalism of the earlier legends is elevated into a spiritual atmosphere, and a new type of knights and ladies created, whose deeds of war and love are endowed with a mystic significance, and receive the seal of the Church. Such is the spiritualized Arthur of Spenser—a very different creation from the Arthur of Malory. Spenser's aim was to purify the name of the national hero from the stain that the vices of his court had cast upon it, and present him as the perfect type of the Elizabethan gentleman; even as his great successor has presented him as the "modern gentleman of stateliest port," at his second coming.

(1) Arthurian,

(2) Portuguese and Spanish,

The second class comprises the romances regarding Amadis of Gaul. These display a love of oriental colouring due to the influence of Arabian literature; a fanaticism resulting from the wars between the Christians and Moors in Spain, and the forerunner of the Spanish Inquisition; and, above all, that feature by which modern European civilization differs from any other, ancient or oriental:—namely, the sentiment that feels

towards the weaker sex as towards a superior being. This sentiment is perceptible in the very ground plan of the *Faerie Queene*, and pervades it in numerous details of incident. What is the explanation of this homage to women? Early Teutonic manners may have laid the foundation of that genuine respect for women that forms the safeguard of all free companionship between men and women, but cannot account for that worship of the sex conspicuous in the Amadis romances. Arabian and Provençal poetry explain this worship, but only as an idolatry offering the incense of praise to its goddess in terms of hyperbolical exaggeration, inconsistent alike with genuine worth in it and with genuine feelings in its worshipper. The *Faerie Queene* derived its tone in this respect from the *Amadis of Gaul*, and the killing ridicule of the exaggerations of romance that runs through *Don Quixote*, was directed, among others, at this feature of it.

(3) Carolingian,

The third class consists of the Charlemagne romances. In these the element of love is nearly absent—a circumstance that has led to these *Chansons de Geste* being called "Feudal epics," the name of "Romance" being reserved for epics that conform to Ariosto's definition of chivalry. But the hyperbole that marked the Amadis romances with regard to love, is here found connected with war. A magic horn whose blast is heard from Roncesvalles to Saint-Jean Pied-de-Port, a magic sword that rends rocks asunder into a fissure, still existing as a pass in the Pyrenees, a giant, forty feet in height, that falls asleep in the very midst of a battle, etc., are enough to break even the magic dream into which romance can throw us. Spenser felt the influence of this exaggeration; but what

he chiefly drew from the Charlemagne epics, is the idea of the contest between Christian and Pagan. The religious element of the Arthur legends converted the knight into a monk; that of the Charlemagne epics converts him into a fanatic: the former places the test of religion in virtue, and Sir Galahad sits on the siege perilous, and sees the holy grail, because his heart is pure; the latter, in the spirit of the feudal trial by combat, proves the Christian religion to be true, because the Christian knight's arm is strong.

and (4) Pseudo-Classical.

The fourth class was that of the Pseudo-Classical romances. This strange glimmering of twilight knowledge in the dark ages, ascribes the manners and customs of mediaeval times to the names of classical antiquity. The scene of Spenser's poem, like theirs, is laid in the past, but while the latter, under the name of the past, only paint the manners of contemporary times, Spenser carries back the persons and events of his own times to the past, and clothes them in manners no longer in fashion: the ignorance of the one made it impossible for them to live and think in any age but their own, the learning of the other enabled him to move in a bygone age as familiarly as if it was his own. The illusion produced by the pseudo-classical romances is as feeble as that afforded by the "silly stuff" of Bottom's masquerade, but the fancy-dress ball in the *Faerie Queene* is a perfect success.

Later Romances: their chief characteristic.

Besides these earlier romances, there is a body of later romances that exerted a powerful influence on Spenser. As a whole these present one distinctive feature. The oriental colouring of the Amadis of Gaul here ripens into a rich voluptuousness and brilliant play

of imagination, the product of that knowledge of oriental splendour in its native home, which the Crusaders acquired, and used, on their return, to soften and refine their own rudeness and barbarism. This new feature found the most brilliant exponents in Ariosto and Tasso, the masters of this later school. Recent critics, in spite of Hurd's reply, have reproduced Hughes's remark that Spenser "rather followed Ariosto than Tasso," with regard to the absence of a plan, which they detect in the *Faerie Queene*. Unity of action the *Orlando Furioso* certainly has not. The plan of the *Gerusalemme Liberata*, on the other hand, is modelled on the classical unity of action. The *Faerie Queene* has no unity in this sense, such as Upton tried to find in it, but it has a "Gothic" unity, as Hurd named it. The action of each book is complete in itself, but they are all made to diverge from a common centre: namely, the occasion of the Faerie Queene holding her court for twelve days as set forth in the letter to Raleigh; and to converge back to it: namely, when they bring Prince Arthur, in fulfilment of his search after Gloriana, to this same court. More widely on a second point does Spenser differ from Ariosto, and agree with Tasso. The ingenuity of commentators has succeeded in discovering an allegory in Ariosto, and Spenser himself saw one in it. But the scoffing and bantering tone of the *Orlando Furioso* is inconsistent with any serious purpose of instruction, such as forms the avowed object of the *Faerie Queene*. That instruction which the animal chivalry painted by Ariosto with so light a hand, cannot afford, flows with ease and effect from the lips of the grave and melancholy Tasso; and the opening lines

Did Spenser follow Ariosto? No: for

the *Faerie Queene* has a Unity of Design.

Spenser resembles Tasso in the entertainment of a Moral Purpose.

Spenser resembles both Ariosto and Tasso in the beauty of his Magic Machinery.

of his poem reveal the spiritual character of the chivalry it is about to celebrate. In one respect, however, Spenser has deeply felt the influence of both these poets. Though the title of his poem contains the word 'fairy,' and its subject is taken from the Arthur romances, there is nothing, in its supernatural machinery, of the gloomy mythology of the fays, such as figure in these romances and in Scandinavian poetry. In their place we have the bright and terrorless magic of Ariosto and Tasso. It is to their golden fancy that we owe our visions of lakes on which move boats without helm or oar or sail, and in which mermaidens bathe and sirens sing; groves haunted by birds that warble, with sweet human voices, songs that have a meaning to human ears: forests with trees from whose split trunks issue fair female forms that plead for the woodman's axe to spare their abodes; palaces of ivory and gold that vanish into thin air at the waving of a wand, or the breath of a magic word; cars and hippogryphs that cleave the clouds and fly up to the sphere of the moon, or dive into the depths of hell; magic rings, speaking myrtles, enchanted mirrors; and all the rest of that machinery of *ginns* and *peris* that lends enchantment to the tales of the *Arabian Nights*, and sprang from the reality of the splendours of ancient Damascus and Baghdad.

IV. (A) Classicism:—divided into (1) Spenser's idea of Beauty, as having two forms: the Sensuous and the Spiritual.

The Classicism of Spenser's poetry divides itself into two: his sense of beauty, and his use of classical mythology. Spenser's conception of beauty has two forms: the one form charms the sense, and led Campbell to give him the epithet of "Rubens of the Poets"; the other exalts the soul, and has led to Prof. Dowden's

nobler epithet, "The Raphael of the Poets." Those who care for nothing beyond the sensuous and voluptuous in poetry, will find it in abundance in Spenser's poetry: but they will not find all that he meant to be found in it. They will understand his meaning when he describes such a rose as may bloom in the bower of Acrasia, but will miss it when he describes one that may entwine the locks of Belphoebe. For to him Beauty is the wondrous pattern according to which the Love of the great Work-Master wrought, in order to refine "the grosse matter of this earthlie mine," and shape it into the likeness of a divine form. It is this that gives to sensuous impressions such power to penetrate through the eye into the heart. And this power lies in Soul:

> "For soule is forme, and doth the bodie make.
> Therefore where-ever that thou doest behold
> A comely corpse, with beautie faire endewed,
> Know this for certaine, that the same doth hold
> A beauteous soule, with faire conditions thewed,
> Fit to receive the seede of vertue strewed;
> *For all that faire is, is by nature good.*"
>
> —*Hymne in Honour of Beautie*; ll. 133 *sq.*

Thus, then, does the sensuous become the beautiful only when it is transformed into the spiritual; and he who painted as a Rubens, intended this to be only a means to his higher aim, to paint as a Raphael. "His imagination etherializes passion—glowing, but not gross—gazing, but not gloating—enjoying all mortal transport—but as a god a goddess." * And so when his long-wooed Elizabeth steps forth "like Phoebe from her chamber of the east," her loveliness draws no higher

* "Christopher North" in *Blackwood's Magazine*, ccxxvi. 430.

praise from the happy Edmund's lips than the words, "so fayre a creature"; and only when he has described the "inward beauty of her lively spright," does she become in his eyes "a Saynt before th' Almighties view."

Sensuous beauty alone is found in external Nature: Spenser's Scenery.

The fair face of nature, however, presents this "beauty of the eye," without needing that beauty of soul without which, in Spenser, the fairest human face is foul. The *Faerie Queene* abounds with it, and it was the scenery of his home in Ireland that inspired it; as it was that of the North-country that flourishes still in the lines of the *Shepheards Calender*. Although Ireland was to him a land of exile (witness the name of his son, *Peregrine*) it still contained the rural home to whose free air he joyfully returned, to resume his oaten pipe and tend his flock as "Colin Clout," escaped from the stifling atmosphere of a courtier's life. The woods of Mount Mole and the Ballyhowra Hills, the streams of Mulla, Allo and Bregoge, the rocks of the Irish coast near Youghal, all clothed in the ever-varying charm of mist and sunshine and cloud, the song of birds among the green alders on the banks of Mulla's trout-haunted stream, had enough in them that the fine eye of a poet could transform into images of beauty, where the holiday tourist sees nothing but a "dreary tract of country." Can cold-blooded analysis say how much of the inspiration is due to Irish scenery, and how much to the romance of Ariosto and Tasso, in the visions of beauty presented by the Idle Lake, the Bower of Bliss, the Gardens of Adonis, the Rich Strand of Marinell, Una among the Fauns and Satyrs, Pastorella among the shepherds, the wounded Timias in the forest retreat?

It is in the Beauty of Womanhood that Spenser most divinely blends sense with spirit, body with soul. The spiritual beauty of his women does not make them, like Milton's pensive Nun, "forget themselves into marble," or, like his Lady, "unfold the serious doctrine of virginity," and "holy dictate of spare temperance." Their sensuous loveliness is something more than the delicate features and faultless deportment, the good singing at church and boarding-school French at table, and the sentimental charity, of Chaucer's Madame Eglentyne. All of Spenser's heroines are types of pure abstract virtues, and therefore they cannot be what Shakspere's heroines are: each a complex of many virtues and emotions, called into play under an infinite variety of circumstances. Pastorella cannot be Perdita; for though but a "queen of curds and cream," she can show to the prince, with the dignity of a queen holding court, the unbecomingness of his shepherd's disguise; and nothing she does "but smacks of something greater than herself." Nor can Belphoebe be a Rosalind; for her wit and sprightliness is mingled with the pathos of her exile, and under her manly disguise—even carrying Belphoebe's boar-spear—she conceals all the woman, whose frown will not kill a fly, whose love makes her faint, disguised as she is, at the sight of the napkin dyed with her lover's blood, whose quick wit merrily turns off the incident. Nor can Amoret be Imogen, nor Una, Cordelia. But all Spenser's heroines are also human beings, to whom our spontaneous love and adoration go forth, and whom perchance we have met in the humble realities of life, as bright sunbeams, alas! but too rarely lighting up the dulness of life's common experience: the

Sensuous combined with Spiritual Beauty is perfected in Womanhood. How Spenser's Women differ from Chaucer's, and Milton's,

and Shakspere's.

Spenser's heroines are idealised types of women in real life.

freedom of a virgin heart yet untouched by love; or the contentment of a simple heart for which high rank has no charms when it seeks to win it; or the fortitude of a noble heart, which duty, stronger than love, separates from the ideal, as noble as itself, upon which it has centred its affection; or the true, loving wife, whose bridal happiness is snatched away by trials that in vain attempt to shake her truth; or, rarest of all, the pure, constant, long-suffering soul, whose lot on earth is one long trial. Let these bright beams fall upon the prism of a poet's mind, and they emerge in the soft or brilliant, but always beautiful, colours of heroines like those of Spenser. Such is Pastorella, "yclad in home-made green that her own hands had dyed," happy among her father's flocks, caring more for Colin's carolings than for the courtly lays and loves and looks of Sir Calidore; and honouring him, first with her regard, and then with her love, only when he doffs his bright arms, and, dressed in shepherd's weeds, guards her sheep against the ravenous wolves, and learns

Such are Pastorella,

> "In his strong hand their rugged teats to hold,
> And out of them to presse the milke: Love so much could."

Such is Belphoebe, "the roses and the lilies"* blending in her cheek, heaven's pure light in her eyes, honour written on the broad ivory of her forehead, a voice of silver, a foot light in sylvan dance but swift in chase, a hand firm to wield the boar-spear or succour the distressed—but a heart cold to love; a Rose of virginity, a Diana who snaps asunder Cupid's dart, an Artemis

and Belphoebe,

* This is a stock phrase in Ariosto and Tasso, whence Spenser got it.

quenching Cupid's fire in her chaste beam. Such is Britomart, whom no living man, but a vision, has subjected to love's cruel law, whose nature disdains "to finger the fine needle and nice thread," and sends her forth, a knight-errant and love's sad pilgrim, on what a career! Surprised by Malecasta, she stands, the warlike maid, and Britomart,

> "All in her snow-white smocke, with locks unbound,
> Threatning the point of her avenging blaed,"

against the impure championry of Castle Joyous;—undaunted by the ominous warning "be not too bold!" she enters the Enchanted Chamber, whence issues, at unholy hour, the Masque of Cupid, and rescues Amoret from the accursed passion of Busyrane;—meets in battle the ideal of her vision, and when Sir Artegall's sword cleaves her helmet

> "Her angels face, unseene afore,
> Like to the ruddie morne, appeard in sight";—

rising from uneasy dream in Isis Church, she fights with and slays the fierce Amazon queen, Radigund, who has kept Artegall in shameful captivity "disguis'd in womanishe attire," repeals the "liberty of women" long usurped by her and her subjects, and restores woman to man's just subjection. Such is Amoret, reared in goodly womanhood and "trew feminitee" by Venus and Psyche in the Gardens of Adonis, whose fair flowers have no enemy save Time their troubler; sitting, a recluse Virgin, "even in the lap of Womanhood," in the Temple of Venus, which she quits to follow Sir Scudamore when he displays the Shield of Love to which her fate was linked; and Amoret,

> "Whose ever be the shield, faire Amoret be his';

choosing him alone out of the chivalry of Faery Court

> "To whom her loving hart she linked fast
> In faithfull love, t'abide for evermore";

snatched away by Busyrane's magic on her wedding-day, and rent with deadly torments, "all perforce to make her him to love"; but her constancy as unshaken by his unholy passion, as by the greedy lust of the Salvage Man, and the ardent love of the youthful Timias. And such, lastly, is Una.

and Una.

We meet other figures in poetry dressed like Una; Milton's Nun and Chaucer's Prioress are stoled and wimpled like her; but we do not meet under this exterior the union of innocence and wisdom, that makes us love and adore Una at the same time. All her life is summed up in two words: innocence, ever under sufferings itself: wisdom, ever guiding others. Young and fair, yet, in her parents' captivity, she has learnt what grief is; a weak woman, yet, not content with paying the bitter tribute of idle tears, she sets out alone, like a Prascovia of olden times, to seek aid for their release. What active, indomitable love this is! Compare it with her behaviour where she herself is concerned, and what complete forgetfulness of self! Where a sense of unmerited injury should rouse the deepest indignation in a woman's breast, we find in Una's a fear lest *she* might have given cause of offence, a welcome in which all her sufferings are forgotten. For the counterfeit Red-cross Knight, when she meets him after her desertion by the true one, for the true Knight himself, when rescued, through her, from Orgoglio's dungeon, she has no words of reproach, of indignation, of cold reserve, but

Una's Innocence,

"Welcome now my light, and shining lampe of blis,"
"Welcome now my lord; in wele or woe,
Whose presence I have lackt too long a day."

shining brightest in her Sufferings;

But her innocence, as herbs smell sweetest when rudely crushed, shines most in her sufferings. Forsaken by her champion, wearily seeking him with all the speed she may, and now snatching a little rest,—it is *then* that, withdrawn from all eyes, her fillet unbound, her stole laid aside, we see (being privileged as readers) her angel's face making a sunshine in the shady place: in the dire grasp of lawless lust, all hopes of human aid gone, she calls upon heaven—and the molten stars drop like tears, and the blushing sun hides his face: in the words of anguish, wrung from her at the sight of her knight's empty armour borne by the woeful dwarf, we love to see Una what we always wish her to be—an angel, and yet human,—though above us, yet like us: bright as the morning star, fair as freshest flower of May in the happiness of her betrothal, its short sunshine is suddenly clouded by the untiring efforts of her enemies: and the last time we see her, the last image her memory recalls, is—Una left to mourn.

and her Wisdom, most active in the Guidance of others.

But if her sufferings feed the fountain whence flows the pathos of this book, it is her wisdom whose strength is the mainspring of its action. She finds a champion "full of fire and greedy hardiment": it is her wisdom that supplies the guidance such a champion sorely needs. It is she who directs him to the cave of Error (for this enemy must be encountered if her great object is to be gained), warns him before the fight, encourages him during it. Underneath the seeming common-place of the words with which she congratulates him on his

victory, there lies a meaning which we discover only afterwards. With her own dear love she repays the knight after his first victory: but we learn this only when the grief of her desertion at Archimago's house lays bare her wounded heart. During her stay with the Fauns and Satyrs "to gather breath in many miseries," she repays their homage a hundredfold—she teaches them Truth. What a world of blessings implied in this precious gift, and what an insight into the quiet but never-ceasing activity of Una's goodness and wisdom, which neither her own forsaken plight, nor the unpromising capacities of her pupils, can discourage! Her champion has been led astray and betrayed into the power of a deadly enemy. She learns this after she has left her good salvage friends in pursuit of the one aim of her life—her parents' release—and, however strong her grief, there is no uncertainty as to her course; and heaven sends her a helper. She guides Prince Arthur to Orgoglio's castle as she had guided her own knight to Error's den. His victory does not elate her as a final victory would, for the image of her captive parents ever present before her, reminds her, at every success, that all has not yet been done. She comes running to greet Arthur, but "with sober gladnesse and myld modestie," and warns him that the hydra has yet another head—Duessa. Her tender heart spares her enemy's life, but her truth unflinchingly exposes her character in all its loathsome nakedness:—"Such is the face of Falsehood." No lips so fitted to utter these words as Una's, no heart so needing to have them engraven deep upon it as the Red-cross Knight's, no time so suited for their utterance as the present, when his late experiences have taught him

to see their fullest meaning. Then comes the scene in the cave of Despair. Nowhere does Una shine brighter as a guardian angel, nowhere is the strength of her wisdom more firmly displayed, than in the action and words with which she saves her knight from self-destruction: action, quick like the swoop of a falcon; words, whose scathing severity is healed by mention of his better parts, his high mission, his hopeful future: "faint-harted knight" quickly followed by "manly hart." "constant spright," "thou that chosen art," "grace." But she sees that, though saved, her champion is weak—"though not extinguished, the lamp of life burns low"—and she brings him for cure and comfort to the House of Holiness, where dwells dame Coelia, a friend and country-woman of the king and queen of Eden. Her knight placed in such trusted hands, one would think her mind would have some peace and rest for a time. But no: she takes anxious counsel with her friend about his case, feels the severe discipline he has to undergo as if it was inflicted upon herself, "yet all with patience wisely she did beare." As soon as he is restored to health, she is impatient to move on, and

> "Gan him desyre
> Of her adventure mindfull for to bee."

At last the longed for, but dreaded, moment arrives. With words that for the first time make an unreserved avowal of her love for him, she sends him forth to the last great fight. During the three days' battle with the Dragon she is constantly engaged in watching and prayer; without sleep, anxious, weeping. Then comes the victory, and, in the midst of rejoicings over it, she is withdrawn, with the most skilful art, from our eyes; and

when she appears again at her betrothal, it is with the "sad sober cheare" that wisdom wears in the midst of even the purest of earthly happiness.

Spenser's idea of Perfection, classed under his idea of Beauty, and illustrated in Prince Arthur.

Allied to Spenser's idea of spiritual beauty, is his idea of perfection, personified in Prince Arthur. Aspiring to union with his ideal of a perfect Womanhood typified by Gloriana, he creates an ideal of perfect Manhood in Arthur. The letter to Raleigh sets forth how this "perfect gentleman" was to be fashioned, and

Misinterpretations of Arthur's position as Hero.

yet, before Hurd rightly interpreted Spenser's meaning, critics have strangely misunderstood it. Warton thought that Arthur should have been made the principal agent in vindicating the cause of Holiness, Temperance, and the rest: that is, not the Redcross Knight, but Arthur, should have slain the Dragon; not Sir Guyon, but Arthur, should have destroyed Acrasia's Bower; not Britomart, but Arthur should have dispelled the enchantment of Busyrane, and so on: for to bring succour in distress is the work of an inferior hero, not of the universal champion. Upton, as usual with him, defends Arthur's claim to the title of supreme hero, on classical analogy. Even as in the *Iliad*, although Achilles is its chief hero, we have separate books devoted to the exploits of minor heroes, like Diomed and Agamemnon and Hector; so here we have separate books, each with its separate hero: but when Arthur should have been perfected in the virtues, then would we have seen him do what the other knights could not have done:—"dissolving the enchantment of the witch Duessa, and binding in adamantine chains ... the old wizard Archimago." Thus would Arthur, like Achilles in the *Iliad*, have eclipsed all the other knights, and

proved himself worthy of Gloriana. The weak point of this defence is evident: it is based upon pure conjecture of what the continuation of the *Faerie Queene* may have been. It was reserved for Hurd to point out that Arthur's part in each book is *essential*, and yet not *principal*. He was not to have the twelve virtues in the same *degree* in which each knight possessed his own peculiar virtue. Each of these latter was to be the perfection of the virtue he represented, in the sense that, after trials and lapses, he was to triumph over the opposed vices. Arthur was to be the perfection of them all, in the sense that they would all be, in due degree, concentrated in him. In each book he appears as an auxiliary (and not as principal), and inferior, for the time, to the knight whom he helps; but in the twelve books together he appears, at last, as superior to them all, by uniting the whole circle of the virtues in himself. Thus the character of Arthur grows upon us with the progress of the design from book to book, while that of each knight fades in its impression after the particular action of which he is the hero, has been performed. Such, in almost their own words, are the constructions and misconstructions put upon Arthur's perfection by the earlier critics, to which later criticism seems to have added nothing.

Hurd's correct interpretation of this position;

Spenser's Christianity did not destroy his paganism; neither did his paganism destroy his Christianity. Milton's Puritanism saw no beauty in paganism; the Epicureanism of the neo-pagan sees no truth in religion; in Spenser the beauty of paganism exists side by side with, but distinct from, the truth of religion. Having drawn this sharp line in essentials, Spenser leaves his

and (2) Spenser's use of Classical Mythology,

which agrees with that of Dante.

fancy to range without restraint, but always on the right side of the line. To him, therefore, as to Dante, the confusion of heathen mythology with the mere names or imagery of Christianity, gives no shock. Spenser felt no incongruity in making Sylvanus to be the god of the Satyrs, or in encircling his waist with an ivy girdle; in giving Aurora purple hair; in describing the Sirens as half fish; in speaking of Clio as Apollo's wife, or of Cupid as the brother of the Graces; although there is no authority for any of these statements in Hesiod or Ovid. For his imagination, in the midst of this seeming riot, ever guided itself by a truer light than either religious asceticism or classical purism could afford to shed. The same sense of beauty that had guided him in tracing the paths of real life until it led him to the vision of human perfection, now guides him in the regions of fiction wherever he may conjure up dreams of superhuman phantasms. A mediaeval magician sending messengers to the house of the classical Morpheus, and assuming as many shapes as the classical Proteus; a mediaeval sorceress descending in the chariot of Nox to the infernal abode of Pluto; a Saracen intruding into woods where Fauns and Satyrs dance with Hamadryads and Naiads; the Mount of Olives and Mount Sinai placed by the side of Mount Parnassus; the Tree and the Well of Life planted on the battle-field of a dragon of romance:—we feel no incongruity in all this, any more than in the combinations of our happy dreams; and the standard by which they are to be measured is, not accuracy where accuracy is out of place, but, beauty and its power to charm.

Explanation of Spenser's apparent confusion of ancient heathen Mythology with Scripture and Mediævalism.

The influence exerted upon Spenser by the Classical

Renascence was twofold: partly from the philosophy, and partly from the mythology, of ancient Greece. From the former he derived his ideas of spiritual Beauty and Perfection; from the latter, his love of sensuous Beauty. His ideas regarding the first of these is summed up in his lines—

(B) Influences on the Classicism of the *Faerie Queene* two-fold: (1) from Greek Philosophy.

> "For all that faire is, is by nature good";
> "For all thats good is beautiful and faire";

which are but a re-statement of Plato's doctrine on the subject. The Beautiful, with Plato, is the Good (*Timaeus*, 87): Love is the emotion that draws us to the Beautiful; and becomes purer as it rises from the mortal to the immortal, from the earthly to the divine: Happiness results when Love has come to possess the Beautiful, *i.e.* the Good; as Misery results from the possession of the Ugly, *i.e.* the Evil (*Gorgias*, 508): the highest happiness that the Good aim at is to be like God, in whom is Perfect Goodness (*Theaetetus*, 176). Is it difficult to trace, in this doctrine, the main action of the first book of the *Faerie Queene?* Una's is this Beauty and Goodness: the Red-cross Knight's is this Love: Duessa's is this Ugliness and Evil, whose companionship leads to the Misery of Orgoglio's dungeon; the betrothal of Una to the Knight is the twilight of that Perfect Happiness which has not yet dawned when the action closes: for such Happiness is only attainable in the presence of Perfect Goodness itself.

Spenser as a Platonist.

Explanation of Spenser's Allegory, based on Plato.

From Aristotle, Spenser drew his idea of Perfection; but modified it. The philosopher's judgment makes Justice to be the perfect virtue, and the sum of all the virtues (*Nicomachaean Ethics*, v. 1. 15). The poet's feeling gives this place to what he calls Magnificence,

Spenser as an Aristotelian.

Aristotle's view of Magnanimity,

illustrated in Spenser's Prince Arthur.

meaning what is more commonly called Magnanimity (*μεγαλοψυχία*). This virtue is the golden mean between the excess of empty vanity, and the defect of meanness of spirit (*ib.* ii. 7. 6). The magnanimous man pursues Honour. Magnanimity is the ornament of the virtues, making them greater by its companionship, but unable to exist without theirs. The magnanimous man, by his very nature, wishes to be superior to others; hence he is Magnificent (*μεγαλοπρεπής*), delighting to confer benefits on others, but reluctant to receive favours at their hands. He is slow to join in actions where others are already occupied, but comes forward when they have failed, and there is some great work to be achieved, some great honour to be gained (*ib.* iv. 3. 6 *sq.*). It is not necessary to point out in detail how closely Prince Arthur illustrates these characteristics of magnanimity in himself, and how the two extremes of the corresponding vices are represented by Orgoglio.

(2) from Greek Mythology.

Spenser as the perfect representative in English of the Classical Renascence in Europe with regard to a reawakened love of Beauty.

The mind of Europe lay bound in a long sleep during the Middle Ages from which it awaked at the Renascence. The Christian Church was the agent that induced this sleep, and the revival of Paganism, the power that broke it. Acting upon the maxim "Ignorance is the mother of devotion," the Church set itself to discourage all free play of intellect and emotion that might interfere with its hold upon every thought and action of the laic mind. The revival of learning in the fourteenth century freed the laity from blind servitude to the Church. The eyes of the laity once opened, the passage from unquestioning submission to prying criticism was not slow. Holy ordinances and relics that did not stand the test of reason, began to be despised as superstitions, and the veil of

The Pagan Revival.

sanctity was torn aside from the lives of the clergy, often only to expose the grossest foulness. Before the Church's authority was thus weakened at home, it had received a rude shock from outside. The influence of the refined luxury of the Saracens of Spain and Sicily offered a temptation to minds for whom the pretended asceticism of the clergy had lost its charm of holiness, but which recoiled from participation in the grossness of the pleasures their own hands had exposed. Here, then, long before the influence of Classical Paganism made itself felt, we have an older Paganism, sprung from the Moors, influencing the life and literature of Europe. Both Paganisms taught the same religion of aesthetics—the worship of Sensuous Beauty; but the older had a brief career, for the zeal of the Church soon brought counter-agents into play. Happily, the Church can claim the merit of having also countenanced pleasure in its higher form—the aesthetic love of beauty and the fine arts. Nicholas V. worshipped the dawn of the Pagan Renascence by founding the Vatican Library; and Leo X. delighted to figure as a child of the new light in his patronage of the Beautiful in all its forms—poetry or painting or music or sculpture. Here, then, is the spectacle of a true "Paganism of Christianity." But the Classical Paganism from which it originated had already revived in Italy under the appreciative genius and taste of secular minds. Petrarch and Boccaccio were the first Italians who studied the Greek language, and felt the beauty of its literature; the relics of Roman Art, beautiful in decay, were ever before the eyes of those who had but lately begun to understand their beauty; ancient Rome still lingered in the memories

It was preceded by another Pagan Revival—viz. the Saracen Renascence.

Leaders of the later Pagan Revival.

which required the German Emperor to style himself "king of the Romans" and new-born Italy felt as if it was old Rome come to life again. The influence of this Italian revival was felt early in England; and Chaucer was the first "italianated"—not Englishman—but English writer. Then came Wyatt and Surrey, who drew fresh inspiration directly from Italian sources, before which the last lingering traces of all that was rude and uncouth in mediaevalism, vanished from English literature. Then came Spenser for whom it was reserved to place, by the side of the inexhaustible beauty of paganism, all that there was of beauty in mediaevalism. In our own century there has been a revival of a true feeling for this beauty of paganism. But while the revival that took three centuries—from the fourteenth to the sixteenth—to gather full life, was the reaction from a Christian asceticism that forced on an unnatural separation from the world, and vainly attempted a suppression of natural human emotions, the revival of the nineteenth century is the reaction from the gross materialism of an age of Science, and from the cold, calculating spirit of a worldly-minded and degraded Christianity, effete of all pure emotion.

The Classical Renascence in England: its two epochs: that of Chaucer,

and that of Spenser.

A third epoch has degenerated into "Neo-Paganism."

> "The world is too much with us: . . .
> . . . Great God! I'd rather be
> A Pagan suckled in a creed outworn;
> So might I, standing on this pleasant lea,
> Have glimpses that would make me less forlorn
> Have sight of Proteus rising from the sea;
> Or hear old Triton blow his wreathed horn."

So felt and longed Wordsworth. If what, in these days, calls itself "Neo-Paganism" has mistaken the smut of

Greek Paganism for its beauty, it has to thank, not Wordsworth, nor Keats, nor Spenser, but its own tastes.

The *Faerie Queene* roused the warmest admiration. Raleigh saw a vision of Petrarch at Laura's grave over which love and virtue watched: when

Contemporary and later opinion on the *Faerie Queene*.

> "All suddeinly I saw the Fairy Queene:
> At whose approach the soule of Petrarch wept,
> And from thenceforth those graces were not seene;
> For they this Queene attended, in whose stead
> Oblivion laid him downe on Laura's herse."

Gabriel Harvey, in verses signed "Hobbynoll," spoke admiringly of its "high conceites." Ben Jonson refers, in his *Underwoods*, to Basse's Elegy on Shakspere:

> "Renowned Spenser, lie a thought more nigh
> To learned Chaucer, and, rare Beaumont, lie
> A little nearer Spenser, to make room
> For Shakespear in your threefold, fourfold tomb."

In the *Returne from Pernessus* is a touching tribute to Spenser's merit:

> "Nay, hearers hong upon his melting tong,
> While sweetly of his Faiery Queene he song,
> While to the waters fall he tun'd her fame,
> And in each barke engrav'd Elizaes name";

and the treatment he received from his country:

> "Denying mayntenance for his deare reliefe,
> Careless e're to prevent his exequy,
> Scarce deigning to shut up his dying eye."

Hall ceases to be a satirist when speaking of Spenser. Browne, who derived the idea of the story that runs through his *Britannia's Pastorals* from Spenser, frequently refers to him. Thomson, in a charming conceit, fears

that, as one of the dire consequences of indolence, poetry would never have been born: then would have—

"Our Shakespeare strolled and laughed with Warwick swains,
Ne had my master Spencer charmed his Mulla's plains."

Shenstone most felt Spenser's tenderness of sentiment: Wordsworth, in lines already referred to, exactly marks off the province of imagination in which Spenser was supreme (*Prelude*, vi. 87 *sq.*); and Scott, "the Ariosto of the North," acknowledged him as his master.

Imitations of the *Faerie Queene*: the 'Spenserians.'

Admiration led to imitation, and English poetry has a long list of "Spenserians" to show. Among those who imitated both the subject—allegory—and the form—the Spenserian stanza—were:—Thomson in the *Castle of Indolence;* West in his *Abuse of Travelling* and *Education* (in which figure Archimage, the Red-cross Knight, Dame Paedia, Giant Custom); and in part, Byron in *Childe Harold*, and Shelley in the *Revolt of Islam.* The Allegory alone has been imitated by Giles Fletcher, in *Christ's Victory and Triumph in Heaven and Earth over and after Death;* Phineas Fletcher, in the *Purple Island;* both using a slight modification of Spenser's stanza; and in part by Browne in his *Britannia's Pastorals.* The intense originality of the *Pilgrim's Progress* excludes it from this list, though its imagination makes it an allegoric *poem.* The Spenserian stanza alone has been imitated by Shenstone, in the *Schoolmistress;* Beattie, in the *Minstrel;* Burns, in the *Cottar's Saturday Night;* Campbell, in *Gertrude of Wyoming;* Scott, in the *Vision of Don Roderick;* Wordsworth, in his *Guilt and Sorrow;* Keats, in the *Eve of St. Agnes.* Spenser's influence is also seen in a minor degree in the studied archaic style of Fairfax's *Godfrey of Bulloigne*, and in the

subject of Blackmore's two epics, *Prince Arthur* and *King Arthur*.

Versification.

The Spenserian stanza is a modification of the *Ottava Rima* used by Ariosto and Tasso. The rhymes of the latter are arranged thus: *a b a b a b c c*: its rhythm has for basis an iambic hendecasyllable, like that of Dante's *Terza Rima*, but subject to many variations in which trochees or spondees take the place of iambuses. In Spenser's modification the rhymes are arranged thus: *a b a b b c b c c*: the rhythm is iambic pentameter for the first eight lines, and an iambic hexameter or Alexandrine for the ninth line, and it is not subject to the variations of the Italian.

Language :—

The language of the *Faerie Queene* was made archaic in order to be in keeping with the chivalry of bygone ages that formed its subject. These archaisms are found chiefly in Spenser's grammar. His vocabulary, on the other hand, even in the *Faerie Queene*, is remarkable chiefly for the North-Lancashire dialectic forms that occur in it. Dr. Grosart (*Spenser*, i. 408 *sq.*) gives a long list of these, of which the following occur in Book I. :—*afoore, bin, boughts, bousing-can, brent, chaufe, corage, creast, cruddled, deawie, ditt, doen, doole, earne, eft, eld, eughen-bow, fearen, fell, fond* (= found) *forby, forswat, fro, gardin, girlondes, griple, han, harbrough, hearbes, heave* (= hair), *hond, housling fire, kest, kynd, lever, mickle, mirke, mochel, mote, mought, needments, overcraw, pas, pight, prankt, prease, raft, raught, reed, rew, sad, sam, sithen, souse, stour, swound, then* (= than), *thewes, treen, uncouth, wayne, welke, whot, woode.* It is contended, from this list, that Spenser's vocabulary, far from being "obsolete" even in his own days, is not so even now; but is part of a living

(α) Vocabulary;

dialect of English. The Notes will show how a part of his vocabulary has been all along current in the Scottish dialect also.

(*b*) Pronunciation;

With regard to Spenser's Pronunciation, only one point need here be noticed. As far as pronunciation can be inferred from spelling and rhymes, that of Spenser in some places (noticed in the Notes) resembles what is called the "Irish" pronunciation of English. But this inference is to be limited in two ways: the same spelling, and presumably, therefore, the same pronunciation, occurs in purely English writers like Browne and Sir Philip Sidney, so that Spenser's "Irishisms" were, often, merely the ordinary English pronunciation of his times; and, secondly, exigencies of rhyme often led Spenser to give an arbitrary pronunciation to his words, which was neither archaic nor dialectic. The reader will find in Ellis's *Early English Pronunciation* (iii. 847 *sq.*, 863 *sq.*) a list of these unusual spellings, and extracts from Gill's *Logonomia*, giving portions of the *Faerie Queene* in his phonetic spelling. On pp. 880 *sq.* is a pronouncing Vocabulary of the sixteenth century, containing a great many words occurring in Spenser.

and (*c*) Grammar

It was the archaisms in Spenser's Grammar that chiefly led to Ben Jonson's remark in his *Discoveries*: "Spenser, in affecting the ancients, writ no language" (*Works*, ed. Cunningham, iii. 412), and to Daniel's sarcasm:

> Let others sing of knights and palladines,
> *In aged accents*, and untimely words.
> —*Sonnets to Delia, lii.*

The following list of the more important points of Spenserian grammar will explain what these critics

meant. Further information will be found in the Notes.

Nouns.—(1) Plural in *-en* or *-ne* (by metathesis) : *eyen*, viii. 21 ; *eyne*, Introduction, 4 ; *fone*, ii. 23 : (2) Plural in *-ës : woundës*, v. 17 ; *worldës*, ix. 31 ; *heroës*, xi. 6 : (3) Possessive falsely formed by *his : Pegasus his kind*, ix. 21 ; *man of God his arms*, xi. 7 : (4) Suffix *-hed : drowsy-hed*, ii. 7 ; *widowhed*, xii. 28 : (5) Adjective used as noun : *weake*, iii. 7 ; *strong...fraile*, vii. 6 ; *darke*, xi. 51 : (6) Verb used as noun : *suspect*, vi. 13 ; *solemnize*, x. 4.

Adjectives.—(1) Comparative used in peculiar senses : *weaker*, Introduction, 2 ; *later*, i. 21 ; *dryer*, i. 42 ; *harder*, ii. 36 ; *nicer*, viii. 40 ; *looser*, ix. 12 : (2) Comparative formed by Umlaut : *lenger*, v. 19 : (3) Adverb used as adjective : *most*, ii. 9, ix. 11 : (4) Adjective used as adverb : *faire*, i. 4 : (5) Causative adjective : *senselesse*, vii. 22 ; *carefull*, vii. 39.

Pronouns.—(1) *It* omitted : i. 42, 6, xi. 45, 2 : (2) *Which* omitted : ii. 45, 2 ; (3) *Which* used as masculine : iv. 39 : (4) *His* used as neuter : ix. 7, xi. 17 : (5) *Her* used as reflexive : iii. 14 : (6) Forms like *many one*, vii. 47 ; *by this*, vi. 45.

Verbs.—(1) Plural in *-en : been*, i. 10, iv. 43 ; *doen*, iii. 36 ; *marchen*, iii. 37 : (2) Present participle in *-and : trenchand*, i. 17, xi. 24 ; *glitterand*, iv. 16 : (3) Present participle in *-ant : persant*, x. 47 ; *thrillant*, xi. 20 : (4) Past participle with prefix *y- : ycladd*, i. 1 ; *yled*, vii. 46 ; *ypight*, ix. 33 : (5) Past participle with *-ed* omitted ; *undight*, iii. 4 ; *plight*, xii. 18 : (6) Past participle with *-en* omitted : *bee*, v. 12 : (7) Past participle used for present participle : *doted*, viii. 34 ; *hidden*, ix. 28 : (8) Infinitive *to* omitted : *slacke*, i. 20 ; *sound*, ii. 28, xii. 39 : (9) Infini-

tive in *-en : telln*, iii. 24, vi. 37 ; *passen*, iii. 36 : (10) Infinitive with both *to* and *-en : to looken*, iii. 30 ; *to keepen*, viii. 29 : (11) Gerundive infinitive in *for to : for to remove*, iii. 14 ; *for to seeke*, iii. 29 ; *for to be led*, iv. 33 : (12) Past tenses like *yod*, x. 53 ; *hot*, xi. 29 : (13) Prefix *for-* : *forwasted*, i. 5, xi. 1 : (14) Causatives : *wandring*, i. 13 ; *slombring*, i. 36 ; *groning*, v. 23 ; *do*, vii. 14, ix. 54 ; xii. 19 : (15) Impersonals : *them seems*, i. 7 ; *him chawnst*, ii. 12 ; *me chaunced*, ii. 35 ; *him booteth*, iii. 20 ; *him list*, vii. 35 ; *them list*, ix. 2 ; *what need him*, x. 38 ; *what needs me*, xii. 14 : (16) *Gan* and *can* for 'did' : i. 2, iii. 12, v. 3, and frequently.

Adverbs.—(1) With the ending *-s* or *-es : eftsoones*, i. 11 ; *whiles*, ii. 25 : (2) With the prefix *y-* : *ygoe*, ii. 18 ; *ylike*, iv. 27 : (3) Double negation : *ne...no*, i. 22 ; *never...none*, iv. 49 : (4) Preposition used as adverb : *towards*, ii. 15 ; *after*, iii. 25 ; vi. 17 : (5) Forms like *yfere*, ix. 1 ; *each where*, x. 54.

Prepositions.—(1) Archaic forms and uses : *of*, i. 9, i. 26 ; *fro*, iii. 28 ; *untill*, xi. 4 ; *withoutten*, xii. 22 : (2) Postpositions : *her besyde*, iii. 26 ; *him before*, v. 23 ; *him nere*, viii. 7.

Conjunctions.—(1) Peculiar forms and uses : *as* = 'as if,' i. 1 ; v. 20 ; *then* = 'than,' i. 13 ; *soon as*, i. 15 ; *tho*, i. 18 ; viii. 42 ; *that* = 'so that,' i. 18 ; *all so* and *als*, ix. 3, ix. 18 ; *all* = 'although,' xii. 23 ; *sithens*, iv. 51, ix. 8 ; *whilest* and *the whiles*, iii. 37, ix. 8 : (2) *As* and *that* frequently added in imitation of a French construction : *when as*, ii. 32 ; *whereas*, iii. 12 ; *if that*, iii. 24 ; *when that*, xi. 28.

Latinisms—(1) *Quasi* ablative absolute construction : *which doen*, iv. 43 : (2) Conjunctions used as prepositions governing a clause : *after*, Introduction, 3 ; *till*, i. 12 :

(3) Relative construction: *which when*, i. 17, iii. 13; *who*, ii. 19; *who when*, ix. 2; *that when*, vii. 11; *whom*, x. 29: (4) Superlative of location: *middest*, iv. 15: (5) Comparative meaning 'too': see above Adjectives (1).

Gallicisms.—(1) *It* omitted: which is also an Italian idiom: *seemed*, i. 4, ii. 11; *is said*, ii. 27; *true is*, iii. 30; *is not enough*, v. 42; *wonder was*, x. 19; (2) Article before relatives: *the which*, i. 26: (3) Present participle in *-ant*: see above, Verbs (3): used as a noun: *semblaunt*, ii. 12: (4) Accent: *forést*, ii. 9; *emperóur*, ii. 22; *company*, iv. 20, x. 56; *cruéll*, vi. 26: (4) Pronunciation: *occasiön*, *compassiön* (4 syllables), ii. 32: (5) Termination: *humblesse* ii. 21; *riotise*, iv. 20; *covetise*, iv. 29: (6) Reflexive verbs: *address him*, ii. 14; *retire themselves*, vi. 44: (7) *That* after conjunctions: *before that*, ii. 22; *tell that*, iii. 10; see above, Conjunctions (2): (8) Usages like those of *that*, xi. 33. 2; *in sort as*, xii. 20; *parted*, iii. 22; *according*, x. 50.

TO

THE MOST HIGH, MIGHTIE, AND MAGNIFICENT,

EMPRESSE,

RENOWMED FOR PIETIE, VERTVE, AND ALL GRATIOVS GOVERNMENT,

ELIZABETH,

BY THE GRACE OF GOD,

Qveene of England, Fravnce, and Ireland, and of Virginia.

Defendovr of the Faith, &c.

HER MOST HVMBLE SERVAVNT

EDMVND SPENSER,

DOTH IN ALL HVMILITIE,

DEDICATE, PRESENT, AND CONSECRATE

THESE HIS LABOVRS,

TO LIVE WITH THE ETERNITIE OF HER FAME.[1]

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[1] In the first edition of 1590 the Dedication was as follows: To the most Mightie and Magnificent Empresse Elizabeth, by the Grace of God Qveene of England, France and Ireland Defender of the Faith &c.

Her most humble Seruant:

Ed. Spenser.

A LETTER OF THE AUTHORS,

EXPOUNDING HIS WHOLE INTENTION IN THE COURSE OF THIS WORKE: WHICH, FOR THAT IT GIVETH GREAT LIGHT TO THE READER, FOR THE BETTER UNDERSTANDING IS HEREUNTO ANNEXED.

TO THE RIGHT NOBLE AND VALOROUS

SIR WALTER RALEIGH, KNIGHT,

LORD WARDEN OF THE STANNERYES, AND HER MAIESTIES LIEFETENAUNT OF THE COUNTY OF CORNEWAYLL.

SIR, knowing how doubtfully all Allegories may be construed, and this booke of mine, which I have entituled the Faery Queene, being a continued Allegory, or darke conceit, I have thought good, as well for avoyding of gealous opinions and misconstructions, as also for your better light in reading thereof, (being so by you commanded,) to discover unto you the general intention and meaning, which in the whole course thereof I have fashioned, without expressing of any particular purposes, or by accidents, therein occasioned. The generall end therefore of all the booke is to fashion a gentleman or noble person in vertuous and gentle discipline: Which for that I conceived shoulde be most plausible and pleasing, being coloured with an historicall fiction, the which the most part of men delight to read, rather for variety of matter then for profite of the ensample, I chose the historye of King Arthure, as most fitte for the excellency of his person, being made famous by many mens former workes, and also furthest from the daunger of envy, and

suspition of present time. In which I have followed all the antique Poets historicall; first Homere, who in the Persons of Agamemnon and Ulysses hath ensampled a good governour and a vertuous man, the one in his Ilias, the other in his Odysseis: then Virgil, whose like intention was to doe in the person of Aeneas: after him Ariosto comprised them both in his Orlando: and lately Tasso dissevered them againe, and formed both parts in two persons, namely that part which they in Philosophy call Ethice, or vertues of a private man, coloured in his Rinaldo; the other named Politice in his Godfredo. By ensample of which excellente Poets, I labour to pourtraict in Arthure, before he was king, the image of a brave knight, perfected in the twelve private morall vertues, as Aristotle hath devised; the which is the purpose of these first twelve bookes: which if I finde to be well accepted, I may be perhaps encoraged to frame the other part of polliticke vertues in his person, after that hee came to be king.

To some, I know, this Methode will seeme displeasaunt, which had rather have good discipline delivered plainly in way of precepts, or sermoned at large, as they use, then thus clowdily enwrapped in Allegoricall devises. But such, me seeme, should be satisfide with the use of these dayes, seeing all things accounted by their showes, and nothing esteemed of, that is not delightfull and pleasing to commune sence. For this cause is Xenophon preferred before Plato, for that the one, in the exquisite depth of his judgement, formed a Commune welth, such as it should be; but the other in the person of Cyrus, and the Persians, fashioned a governement, such as might best be: So much more profitable and gratious is doctrine by ensample, then by rule. So haue I laboured to doe in the person of Arthure: whome I conceive, after his long education by Timon, to whom he was by Merlin delivered to be brought up, so soone as he was borne of the Lady Igrayne, to have seene in a dream or vision the Faery Queen, with whose excellent beauty ravished, he awaking resolved to seeke her out; and so being by Merlin armed, and by Timon throughly instructed, he went to seeke her forth in Faerye land. In that Faery Queene I meane glory in my generall intention, but in my particular I conceive

the most excellent and glorious person of our soveraine the Queene, and her kingdome in Faery land. And yet, in some places els, I doe otherwise shadow her. For considering she beareth two persons, the one of a most royall Queene or Empresse, the other of a most vertuous and beautifull Lady, this latter part in some places I doe expresse in Belphœbe, fashioning her name according to your owne excellent conceipt of Cynthia, (Phœbe and Cynthia being both names of Diana.) So in the person of Prince Arthure I sette forth magnificence in particular; which vertue, for that (according to Aristotle and the rest) it is the perfection of all the rest, and conteineth in it them all, therefore in the whole course I mention the deedes of Arthure applyable to that vertue which I write of in that booke. But of the xii. other vertues, I make xii. other knights the patrones, for the more variety of the history: Of which these three bookes contayn three.

The first of the knight of the Redcrosse, in whome I expresse Holynes: The seconde of Sir Guyon, in whome I sette forth Temperaunce: The third of Britomartis, a Lady Knight, in whome I picture Chastity. But, because the beginning of the whole worke seemeth abrupte, and as depending upon other antecedents, it needs that ye know the occasion of these three knights severall adventures. For the Methode of a Poet historical is not such, as of an Historiographer. For an Historiographer discourseth of affayres orderly as they were donne, accounting as well the times as the actions; but a Poet thrusteth into the middest, even where it most concerneth him, and there recoursing to the thinges forepaste, and divining of thinges to come, maketh a pleasing Analysis of all.

The beginning therefore of my history, if it were to be told by an Historiographer should be the twelfth booke, which is the last; where I devise that the Faery Queene kept her Annuall feaste xii. dayes; uppon which xii. severall dayes, the occasions of the xii. severall adventures hapned, which, being undertaken by xii. severall knights, are in these xii. books severally handled and discoursed. The first was this. In the beginning of the feast, there presented him selfe a tall clownishe younge man, who falling before the Queene of Faries desired a boone (as the

manner then was) which during that feast she might not refuse; which was that hee might have the atchievement of any adventure, which during that feaste should happen: that being graunted, he rested him on the floore, unfitte through his rusticity for a better place. Soone after entred a faire Ladye in mourning weedes, riding on a white Asse, with a dwarfe behind her leading a warlike steed, that bore the Armes of a knight, and his speare in the dwarfes hand. Shee, falling before the Queene of the Faeries, complayned that her father and mother, an ancient King and Queene, had bene by an huge dragon many years shut up in a brasen Castle, who thence suffred them not to yssew; and therefore besought the Faery Queene to assygne her some one of her knights to take on him that exployt. Presently that clownish person, upstarting, desired that adventure: whereat the Queene much wondering, and the Lady much gainesaying, yet he earnestly importuned his desire. In the end the Lady told him, that unlesse that armour which she brought, would serve him (that is, the armour of a Christian man specified by Saint Paul, vi. Ephes.) that he could not succeed in that enterprise; which being forthwith put upon him, with dewe furnitures thereunto, he seemed the goodliest man in al that company, and was well liked of the Lady. And eftesoones taking on him knighthood, and mounting on that straunge Courser, he went forth with her on that adventure: where beginneth the first booke, viz.

A gentle knight was pricking on the playne. &c.

The second day ther came in a Palmer, bearing an Infant with bloody hands, whose Parents he complained to have bene slayn by an Enchaunteresse called Acrasia; and therfore craved of the Faery Queene, to appoint him some knight to performe that adventure; which being assigned to Sir Guyon, he presently went forth with that same Palmer: which is the beginning of the second booke, and the whole subject thereof. The third day there came in a Groome, who complained before the Faery Queene, that a vile Enchaunter, called Busirane, had in hand a most faire Lady, called Amoretta, whom he kept in most grievous torment, because she would not yield him the pleasure

of her body. Whereupon Sir Scudamour, the lover of that Lady, presently tooke on him that adventure. But being vnable to performe it by reason of the hard Enchauntments, after long sorrow, in the end met with Britomartis, who succoured him, and reskewed his loue.

But by occasion hereof many other adventures are intermedled; but rather as Accidents then intendments: As the love of Britomart, the overthrow of Marinell, the misery of Florimell, the vertuousnes of Belphœbe, the lasciviousnes of Hellenora, and many the like.

Thus much, Sir, I have briefly overronne to direct your understanding to the wel-head of the History; that from thence gathering the whole intention of the conceit, ye may as in a handfull gripe al the discourse, which otherwise may happily seeme tedious and confused. So, humbly craving the continuance of your honorable favour towards me, and th' eternall establishment of your happines, I humbly take leave.

23. Ianuary 1589,

Yours most humbly affectionate,

Ed. Spenser.

1507
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THE FIRST BOOK

OF

THE FAERIE QUEENE

CONTAYNING THE LEGEND OF THE KNIGHT OF THE RED CROSSE,
OR OF HOLINESSE.

1 Lo! I, the man whose Muse whylome did maske,
As time her taught, in lowly Shephards weeds,
Am now enforst, a farre unfitter taske
For trumpets sterne to chaunge mine Oaten reeds,
And sing of Knights and Ladies gentle deeds;
Whose praises having slept in silence long,
Me, all too meane, the sacred Muse areeds
To blazon broade emongst her learned throng:
Fierce warres and faithful loves shall moralize my song.

2 Helpe then, O holy virgin! chiefe of nyne,
Thy weaker Novice to performe thy will;
Lay forth out of thine everlasting scryne
The antique rolles, which there lye hidden still,
Of Faerie knights, and fayrest Tanaquill,
Whom that most noble Briton Prince so long
Sought through the world, and suffered so much ill,
That I must rue his undeserved wrong:
O, helpe thou my weake wit, and sharpen my dull tong!

3 And thou, most dreaded impe of highest Jove,
Faire Venus sonne, that with thy cruell dart
At that good knight so cunningly didst rove,
That glorious fire it kindled in his hart ;
Lay now thy deadly Heben bowe apart,
And with thy mother mylde come to mine ayde ;
Come, both ; and with you bring triumphant Mart,
In loves and gentle jollities arraid,
After his murdrous spoyles and bloudie rage allayd.

4 And with them eke, O Goddesse heavenly bright !
Mirrour of grace and Majestie divine,
Great Ladie of the greatest Isle, whose light
Like Phœbus lampe throughout the world doth shine,
Shed thy faire beames into my feeble eyne,
And raise my thoughtes. too humble and too vile,
To thinke of that true glorious type of thine,
The argument of mine afflicted stile :
The which to heare vouchsafe, O dearest dread, a-while !

CANTO I.

The Patrone of true Holinesse
Foule Errour doth defeate :
Hypocrisie, him to entrappe,
Doth to his home entreate.

1 A GENTLE Knight was pricking on the plaine,
Ycladd in mightie armes and silver shielde,
Wherein old dints of deepe woundes did remaine,
The cruell markes of many' a bloody fielde ;
Yet armes till that time did he never wield.
His angry steede did chide his foming bitt,
As much disdayning to the curbe to yielde :
Full jolly knight he seemd, and faire did sitt,
As one for knightly giusts and fierce encounters fitt

2 And on his brest a bloodie Crosse he bore,
The deare remembrance of his dying Lord,
For whose sweete sake that glorious badge he wore,
And dead, as living ever, him ador'd:
Upon his shield the like was also scor'd,
For soveraine hope which in his helpe he had.
Right faithfull true he was in deede and word,
But of his cheere did seeme too solemne sad;
Yet nothing did he dread, but ever was ydrad.

3 Upon a great adventure he was bond,
That greatest Gloriana to him gave,
(That greatest Glorious Queene of Faery lond)
To winne him worshippe, and her grace to have,
Which of all earthly thinges he most did crave:
And ever as he rode his hart did earne
To prove his puissance in battell brave
Upon his foe, and his new force to learne,
Upon his foe, a Dragon horrible and stearne.

4 A lovely Ladie rode him faire beside,
Upon a lowly Asse more white then snow,
Yet she much whiter; but the same did hide
Under a vele, that wimpled was full low;
And over all a blacke stole shee did throw:
As one that inly mournd, so was she sad,
And heavie sate upon her palfrey slow;
Seemed in heart some hidden care she had,
And by her, in a line, a milkewhite lambe she lad.

5 So pure and innocent, as that same lambe,
She was in life and every vertuous lore;
And by descent from Royall lynage came
Of ancient Kinges and Queenes, that had of yore
Their scepters stretcht from East to Westerne shore,
And all the world in their subjection held;
Till that infernall feend with foule uprore
Forwasted all their land, and them expeld;
Whom to avenge she had this Knight from far compeld.

6 Behind her farre away a Dwarfe did lag,
That lasie seemd, in being ever last,
Or wearied with bearing of her bag
Of needments at his backe. Thus as they past,
The day with cloudes was suddeine overcast,
And angry Jove an hideous storme of raine
Did poure into his Lemans lap so fast,
That everie wight to shrowd it did constrain ;
And this faire couple eke to shroud themselves were fain

7 Enforst to seeke some covert nigh at hand,
A shadie grove not farr away they spide,
That promist ayde the tempest to withstand ;
Whose loftie trees, yclad with sommers pride,
Did spred so broad, that heavens light did hide,
Not perceable with power of any starr :
And all within were pathes and alleies wide,
With footing worne, and leading inward farr.
Faire harbour that them seems ; so in they entred ar.

8 And foorth they passe, with pleasure forward led,
Joying to heare the birdes sweete harmony,
Which, therein shrouded from the tempest dred,
Seemd in their song to scorne the cruell sky.
Much can they praise the trees so straight and hy,
The sayling Pine ; the Cedar proud and tall ;
The vine-propp Elme ; the Poplar never dry ;
The builder Oake, sole king of forrests all ;
The Aspine good for staves ; the Cypresse funerall ,

9 The Laurell, meed of mightie Conquerours
And Poets sage ; the Firre that weepeth still ;
The Willow, worne of forlorne Paramours ;
The Eugh, obedient to the benders will ;
The Birch for shaftes ; the Sallow for the mill ;
The Mirrhe sweete-bleeding in the bitter wound ;
The warlike Beech ; the Ash for nothing ill ;
The fruitfull Olive ; and the Platane round ;
The carver Holme ; the Maple seeldom inward sound.

10 Led with delight, they thus beguile the way,
Untill the blustring storme is overblowne ;
When, weening to returne whence they did stray,
They cannot finde that path, which first was showne,
But wander too and fro in waies unknowne,
Furthest from end then, when they neerest weene,
That makes them doubt their wits be not their owne ;
So many pathes, so many turnings seene,
That which of them to take in diverse doubt they been.

11 At last revolving forward still to fare,
Till that some end they finde, or in or out,
That path they take that beaten seemd most bare,
And like to lead the labyrinth about ;
Which when by tract they hunted had throughout,
At length it brought them to a hollowe cave
Amid the thickest woods. The Champion stout
Eftsoones dismounted from his courser brave,
And to the Dwarfe a while his needlesse spere he gave.

12 'Be well aware,' quoth then that Ladie milde,
'Least suddaine mischiefe ye too rash provoke :
The danger hid, the place unknowne and wilde,
Breedes dreadfull doubts. Oft fire is without smoke,
And perill without show : therefore your stroke,
Sir Knight, with-hold, till further tryall made.'
'Ah Ladie,' (sayd he) 'shame were to revoke
The forward footing for an hidden shade :
Vertue gives her selfe light through darknesse for to wade.'

13 'Yea but' (quoth she) 'the perill of this place
I better wot then you : though nowe too late
To wish you backe returne with foule disgrace,
Yet wisedome warnes, whilest foot is in the gate,
To stay the steppe, ere forced to retrate.
This is the wandring wood, this *Errours* den,
A monster vile, whom God and man does hate :
Therefore I read beware.' 'Fly, fly !' (quoth then
The fearefull Dwarfe) 'this is no place for living men.'

14 But, full of fire and greedy hardiment,
The youthfull Knight could not for ought be staide;
But forth unto the darksom hole he went,
And looked in: his glistring armor made
A litle glooming light, much like a shade;
By which he saw the ugly monster plaine,
Halfe like a serpent horribly displaide,
But th'other halfe did womans shape retaine,
Most lothsom, filthie, foule, and full of vile disdaine.

15 And, as she lay upon the durtie ground,
Her huge long taile her den all overspred,
Yet was in knots and many boughtes upwound,
Pointed with mortall sting. Of her there bred
A thousand yong ones, which she dayly fed,
Sucking upon her poisnous dugs; each one
Of sundrie shapes, yet all ill-favored:
Soone as that uncouth light upon them shone,
Into her mouth they crept, and suddain all were gone.

16 Their dam upstart out of her den effraide,
And rushed forth, hurling her hideous taile
About her cursed head; whose folds displaid
Were stretcht now forth at length without entraile.
She lookt about, and seeing one in mayle,
Armed to point, sought backe to turne againe;
For light she hated as the deadly bale,
Ay wont in desert darknes to remaine,
Where plain none might her see, nor she see any plaine

17 Which when the valiant Elfe perceiv'd, he lept
As Lyon fierce upon the flying pray,
And with his trenchand blade her boldly kept
From turning backe, and forced her to stay:
Therewith enrag'd she loudly gan to bray,
And turning fierce her speckled taile advaunst,
Threatning her angrie sting, him to dismay;
Who, nought aghast, his mightie hand enhaunst:
The stroke down from her head unto her shoulder glaunst.

18 Much daunted with that dint her sence was dazd ;
Yet kindling rage her selfe she gathered round,
And all attonce her beastly bodie raizd
With doubled forces high above the ground :
Tho, wrapping up her wrethed sterne arownd,
Lept fierce upon his shield, and her huge traine
All suddenly about his body wound,
That hand or foot to stirr he strove in vain.
God helpe the man so wrapt in Errours endlesse traine !

19 His Lady, sad to see his sore constraint,
Cride out, 'Now, now, Sir knight, shew what ye bee ;
Add faith unto your force, and be not faint ;
Strangle her, els she sure will strangle thee.'
That when he heard, in great perplexitie,
His gall did grate for griefe and high disdaine ;
And, knitting all his force, got one hand free,
Wherewith he grypt her gorge with so great paine,
That soone to loose her wicked bands did her constraine.

20 Therewith she spewd out of her filthie maw
A flood of poyson horrible and blacke,
Full of great lumps of flesh and gobbets raw,
Which stunck so vildly, that it forst him slacke
His grasping hold, and from her turne him backe.
Her vomit full of bookes and papers was,
With loathly frogs and toades, which eyes did lacke,
And creeping sought way in the weedy gras :
Her filthie parbreake all the place defiled has.

21 As when old father Nilus gins to swell
With timely pride above the Aegyptian vale,
His fattie waves doe fertile slime outwell,
And overflow each plaine and lowly dale :
But, when his later spring gins to avale,
Huge heapes of mudd he leaves, wherin there breed
Ten thousand kindes of creatures, partly male
And partly femall, of his fruitful seed ;
Such ugly monstrous shapes elswher may no man reed.

22 The same so sore annoyed has the knight,
That, welnigh choked with the deadly stinke,
His forces faile, ne can no lenger fight:
Whose corage when the feend perceivd to shrinke,
She poured forth out of her hellish sinke
Her fruitfull cursed spawne of serpents small,
Deformed monsters, fowle, and blacke as inke,
Which swarming all about his legs did crall,
And him encombred sore, but could not hurt at all.

23 As gentle shepheard in sweete eventide,
When ruddy Phebus gins to welke in west,
High on an hill, his flocke to vewen wide,
Markes which doe byte their hasty supper best;
A cloud of cumbrous gnattes doe him molest,
All striving to infixe their feeble stinges,
That from their noyance he no where can rest;
But with his clownish hands their tender wings
He brusheth oft, and oft doth mar their murmurings.

24 Thus ill bestedd, and fearefull more of shame
Then of the certeine perill he stood in,
Halfe furious unto his foe he came,
Resolvd in minde all suddenly to win,
Or soone to lose, before he once would lin;
And stroke at her with more then manly force,
That from her body, full of filthie sin,
He raft her hatefull heade without remorse:
A streame of cole-black blood forth gushed from her corse.

25 Her scattered brood, soone as their Parent deare
They saw so rudely falling to the ground,
Groning full deadly, all with troublous feare
Gathred themselves about her body round,
Weening their wonted entrance to have found
At her wide mouth; but being there withstood,
They flocked all about her bleeding wound,
And sucked up their dying mothers bloud,
Making her death their life, and eke her hurt their good.

26 That detestable sight him much amazde,
To see th' unkindly Impes, of heaven accurst,
Devoure their dam ; on whom while so he gazd,
Having all satisfide their bloudy thurst,
Their bellies swolne he saw with fulnesse burst,
And bowels gushing forth : well worthy end
Of such as drunke her life the which them nurst !
Now needeth him no lenger labour spend,
His foes have slaine themselves, with whom he should contend.

27 His Lady, seeing all that chaunst from farre,
Approcht in hast to greet his victorie ;
And saide, 'Faire knight, borne under happie starre,
Who see your vanquisht foes before you lye,
Well worthie be you of that Armory,
Wherein ye have great glory wonne this day,
And proov'd your strength on a strong enimie,
Your first adventure : many such I pray,
And henceforth ever wish that like succeed it may !'

28 Then mounted he upon his Steede againe,
And with the Lady backward sought to wend.
That path he kept which beaten was most plaine,
Ne ever would to any byway bend,
But still did follow one unto the end,
The which at last out of the wood them brought.
So forward on his way (with God to frend)
He passed forth, and new adventure sought :
Long way he traveiled before he heard of ought.

29 At length they chaunst to meet upon the way
An aged Sire, in long blacke weedes yclad,
His feete all bare, his beard all hoarie gray,
And by his belt his booke he hanging had :
Sober he seemde, and very sagely sad,
And to the ground his eyes were lowly bent,
Simple in shew, and voide of malice bad ;
And all the way he prayed as he went,
And often knockt his brest, as one that did repent.

30 He faire the knight saluted, louting low,
Who faire him quited, as that courteous was;
And after asked him, if he did know
Of straunge adventures, which abroad did pas.
'Ah! my dear sonne,' (quoth he) 'how should, alas!
Silly old man, that lives in hidden cell,
Bidding his beades all day for his trespas,
Tydings of warre and worldly trouble tell?
With holy father sits not with such thinges to mell.

31 'But if of daunger, which hereby doth well,
And homebredd evil ye desire to heare,
Of a straunge man I can you tidings tell,
That wasteth all this countrie, farre and neare.'
'Of such,' (said he,) 'I chiefly doe inquere,
And shall thee well rewarde to shew the place,
In which that wicked wight his dayes doth weare;
For to all knighthood it is foule disgrace,
That such a cursed creature lives so long a space.'

32 'Far hence' (quoth he) 'in wastfull wildernesse
His dwelling is, by which no living wight
May ever passe, but thorough great distresse.'
'Now,' (saide the Ladie,) 'draweth toward night,
And well I wote, that of your later fight
Ye all forwearied be; for what so strong,
But, wanting rest, will also want of might?
The Sunne, that measures heaven all day long,
At night doth baite his steedes the Ocean waves emong.

33 'Then with the Sunne take, Sir, your timely rest,
And with new day new worke at once begin:
Untroubled night, they say, gives counsell best.'
'Right well, Sir knight, ye have advised bin,'
Quoth then that aged man: 'the way to win
Is wisely to advise; now day is spent;
Therefore with me ye may take up your In
For this same night.' The knight was well content;
So with that godly father to his home they went.

34 A little lowly Hermitage it was,
Downe in a dale, hard by a forests side,
Far from resort of people that did pas
In traveill to and froe : a litle wyde
There was an holy chappell edifyde,
Wherein the Hermite dewly wont to say
His holy things each morne and eventyde :
Thereby a christall streame did gently play,
Which from a sacred fountaine welled forth alway.

35 Arrived there, the litle house they fill,
Ne look for entertainement where none was ;
Rest is their feast, and all things at their will :
The noblest mind the best contentment has.
With faire discourse the evening so they pas ;
For that olde man of pleasing wordes had store,
And well could file his tongue as smooth as glas :
He told of Saintes and Popes, and evermore
He strowd an *Ave-Mary* after and before.

36 The drouping night thus creepeth on them fast ;
And the sad humor loading their eyelidds,
As messenger of Morpheus, on them cast
Sweet slombring deaw, the which to sleep them biddes,
Unto their lodgings then his guestes he riddes :
Where when all drownd in deadly sleepe he findes,
He to his studie goes ; and there amiddes
His magick bookes, and artes of sundrie kindes,
He seekes out mighty charmes to trouble sleepy minds.

37 Then choosing out few words most horrible,
(Let none them read) thereof did verses frame ;
With which, and other spelles like terrible,
He bad awake blacke Plutoes grisly Dame ;
And cursed heven ; and spake reprochful shame
Of highest God, the Lord of life and light :
A bold bad man, that dar'd to call by name
Great Gorgon, prince of darknes and dead night ;
At which Cocytus quakes, and Styx is put to flight.

38 And forth he cald out of deepe darknes dredd
Legions of Sprights, the which, like litle flyes
Fluttring about his ever-damned hedd,
Awaite whereto their service he applyes,
To aide his friendes, or fray his enimies.
Of those he chose out two, the falsest twoo,
And fittest for to forge true-seeming lyes :
The one of them he gave a message too,
The other by him selfe staide, other worke to doo.

39 He, making speedy way through spersed ayre,
And through the world of waters wide and deepe,
To Morpheus house doth hastily repaire.
Amid the bowels of the earth full steepe,
And low, where dawning day doth never peepe,
His dwelling is ; there Tethys his wet bed
Doth ever wash, and Cynthia still doth steepe
In silver deaw his ever-drouping hed,
Whiles sad Night over him her mantle black doth spred.

40 Whose double gates he findeth locked fast,
The one faire fram'd of burnisht Yvory,
The other all with silver overcast ;
And wakeful dogges before them farre doe lye,
Watching to banish Care their enimy,
Who oft is wont to trouble gentle Sleepe.
By them the Sprite doth passe in quietly,
And unto Morpheus comes, whom drowned deepe
In drowsie fit he findes : of nothing he takes keepe.

41 And more to lulle him in his slumber soft,
A trickling streame from high rock tumbling downe,
And ever-drizling raine upon the loft,
Mixt with a murmuring winde, much like the sowne
Of swarming Bees, did cast him in a swowne.
No other noyse, nor peoples troublous cryes,
As still are wont t'annoy the walled towne,
Might there be heard ; but carelesse Quiet lyes
Wrapt in eternall silence farre from enimyes.

42 The Messenger approching to him spake ;
But his waste wordes retourned to him in vaine :
So sound he slept, that nought mought him awake.
Then rudely he him thrust, and pusht with paine,
Whereat he gan to stretch ; but he againe
Shooke him so hard, that forced him to speake.
As one then in a dreame, whose dryer braine
Is tost with troubled sights and fancies weake,
He mumbled soft, but would not all his silence breake.

43 The Sprite then gan more boldly him to wake,
And threatned unto him the dreaded name
Of Hecate : whereat he gan to quake,
And, lifting up his lompish head, with blame
Halfe angrie asked him, for what he came.
'Hether' (quoth he,) 'me Archimago sent,
He that the stubborne Sprites can wisely tame,
He bids thee to him send for his intent
A fit false dreame, that can delude the sleepers sent.

44 The God obayde ; and, calling forth straight way
A diverse Dreame out of his prison darke,
Delivered it to him, and downe did lay
His heavie head, devoide of careful carke ;
Whose sences all were straight benumbd and starke.
He, backe returning by the Yvorie dore,
Remounted up as light as chearefull Larke ;
And on his litle winges the dreame he bore
In hast unto his Lord, where he him left afore.

45 Who all this while, with charmes and hidden artes,
Had made a Lady of that other Spright,
And fram'd of liquid ayre her tender partes,
So lively and so like in all mens sight,
That weaker sence it could have ravisht quight :
The maker selfe, for all his wondrous witt,
Was nigh beguiled with so goodly sight.
Her all in white he clad, and over it
Cast a black stole, most like to seeme for Una fit.

46 Now, when that ydle dreame was to him brought,
Unto that Elfin knight he bad him fly,
Where he slept soundly void of evil thought,
And with false shewes abuse his fantasy,
In sort as he him schooled privily :
And that new creature, borne without her dew,
Full of the makers guyle, with usage sly
He taught to imitate that Lady trew,
Whose semblance she did carrie under feigned hew.
* * * *

CANTO II.

The guilefull great Enchaunter parts
The Redcrosse Knight from Truth :
Into whose stead faire falshood steps,
And workes him woefull ruth.

1 By this the Northerne wagoner had set
His sevenfold teme behind the stedfast starre
That was in Ocean waves yet never wet,
But firme is fixt, and sendeth light from farre
To al that in the wide deepe wandring arre ;
And chearefull Chaunticlere with his note shrill
Had warned once, that Phoebus fiery carre
In hast was climbing up the Easterne hill,
Full envious that night so long his roome did fill :

2 When those accursed messengers of hell,
That feigning dreame, and that faire-forged Spright,
Came to their wicked maister, and gan tel
Their bootelesse paines, and ill succeeding night :
Who, all in rage to see his skilfull might
Deluded so, gan threaten hellish paine,
And sad Proserpines wrath, them to affright :
But, when he saw his threatning was but vaine,
He cast about, and searcht his baleful bokes againe.
* * * *

7 Now when the rosy fingred Morning faire,
Weary of aged Tithones saffron bed,
Had spred her purple robe through deawy aire,
And the high hils Titan discovered,
The royall virgin shooke off drousy-hed;
And, rising forth out of her baser bowre,
Lookt for her knight, who far away was fled,
And for her dwarfe, that wont to wait each howre:
Then gan she wail and weepe to see that woeful stowre.

8 And after him she rode, with so much speede
As her slowe beast could make; but all in vaine,
For him so far had borne his light foot stede,
Pricked with wrath and fiery fierce disdain,
That him to follow was but fruitlesse paine:
Yet she her weary limbes would never rest;
But every hil and dale, each wood and plaine,
Did search, sore grieved in her gentle brest,
He so ungently left her, whome she loved best.

9 But subtill Archimago, when his guests
He saw divided into double parts,
And Una wandring in woods and forrests,
Th' end of his drift, he praisd his divelish arts,
That had such might over true meaning harts:
Yet rests not so, but other meanes doth make,
How he may worke unto her further smarts;
For her he hated as the hissing snake,
And in her many troubles did most pleasure take.

10 He then devisde himselfe how to disguise;
For by his mighty science he could take
As many formes and shapes in seeming wise,
As ever Proteus to himselfe could make:
Sometime a fowle, sometime a fish in lake,
Now like a foxe, now like a dragon fell;
That of himselfe he ofte for feare would quake,
And oft would flie away. O! who can tell
The hidden powre of herbes, and might of Magick spel?

11 But now seemde best the person to put on
Of that good knight, his late beguiled guest :
In mighty armes he was yclad anon,
And silver shield ; upon his coward brest
A bloody crosse, and on his craven crest
A bounch of heares discolourd diversly.
Full jolly knight he seemde, and wel addrest ;
And when he sate upon his courser free,
Saint George himselfe ye would have deemed him to be.

12 But he, the knight whose semblaunt he did beare,
The true Saint George, was wandred far away,
Still flying from his thoughts and gealous feare :
Will was his guide, and griefe led him astray.
At last him chaunst to meete upon the way
A faithlesse Sarazin, all armde to point,
In whose great shield was writ with letters gay
Sans foy ; full large of limbe and every joint
He was, and cared not for God or man a point.

13 Hee had a faire companion of his way,
A goodly Lady clad in scarlot red,
Purfled with gold and pearle of rich assay ;
And like a Persian mitre on her hed
Shee wore, with crowns and owches garnished,
The which her lavish lovers to her gave.
Her wanton palfrey all was overspred
With tinsell trappings, woven like a wave,
Whose bridle rung with golden bels and bosses brave.

14 With faire disport, and courting dalliaunce,
She intertainde her lover all the way ;
But, when she saw the knight his speare advaunce,
She soone left off her mirth and wanton play,
And bad her knight addresse him to the fray,
His foe was nigh at hand. He, prickte with pride
And hope to winne his Ladies hearte that day,
Forth spurred fast : adowne his coursers side
The red bloud trickling staind the way, as he did ride.

15 The knight of the Redcrosse, when him he spide
Spurring so hote with rage dispiteous,
Gan fairely couch his speare, and towards ride.
Soone meete they both, both fell and furious,
That, daunted with theyr forces hideous,
Their steeds doe stagger, and amazed stand;
And eke themselves, too rudely rigorous,
Astonied with the stroke of their owne hand,
Doe backe rebutte, and ech to other yealdeth land.

16 As when two rams, stird with ambitious pride,
Fight for the rule of the rich fleeced flocke,
Their horned fronts so fierce on either side
Doe meete, that, with the terror of the shocke,
Astonied, both stand sencelesse as a blocke,
Forgetfull of the hanging victory:
So stood these twaine, unmoved as a rocke,
Both staring fierce, and holding idely
The broken reliques of their former cruelty.

17 The Sarazin, sore daunted with the buffe,
Snatcheth his sword, and fiercely to him flies;
Who well it wards, and quyteth cuff with cuff:
Each others equall puissaunce envies,
And through their iron sides with cruell spies
Does seeke to perce; repining courage yields
No foote to foe: the flashing fier flies,
As from a forge, out of their burning shields;
And streams of purple bloud new die the verdant fields.

18 'Curse on that Cross,' (quoth then the Sarazin,)
'That keepes thy body from the bitter fitt!
Dead long ygoe, I wote, thou haddest bin,
Had not that charme from thee forwarned itt:
But yet I warne thee now assured sitt,
And hide thy head.' Therewith upon his crest
With rigor so outrageously he smitt,
That a large share it hewd out of the rest,
And glauncing downe his shield from blame him fairly blest.

19 Who, thereat wondrous wroth, the sleeping spark
Of native vertue gan eftsoones revive;
And at his haughty helmet making mark,
So hugely stroke, that it the steele did rive,
And cleft his head. He, tumbling downe alive,
With bloudy mouth his mother earth did kis,
Greeting his grave: his grudging ghost did strive
With the fraile flesh; at last it flitted is,
Whither the soules doe fly of men that live amis.

20 The Lady, when she saw her champion fall
Like the old ruines of a broken towre,
Staid not to waile his woefull funerall,
But from him fled away with all her powre;
Who after her as hastily gan scowre,
Bidding the dwarfe with him to bring away
The Sarazins shield, signe of the conqueroure.
Her soone he overtooke, and bad to stay;
For present cause was none of dread her to dismay.

21 Shee turning backe, with ruefull countenaunce,
Cride, 'Mercy, mercy, Sir, vouchsafe to show
On silly Dame, subject to hard mischaunce,
And to your mighty wil!' Her humblesse low,
In so ritch weedes and seeming glorious show,
Did much emmove his stout heroïcke heart;
And said, 'Deare dame, your suddein overthrow
Much rueth me; but now put feare apart,
And tel both who ye be, and who that tooke your part.'

22 Melting in teares, then gan shee thus lament.
'The wretched woman, whom unhappy howre
Hath now made thrall to your commandement,
Before that angry heavens list to lowre,
And fortune false betraide me to thy powre,
Was (O! what now availeth that I was!)
Borne the sole daughter of an Emperour,
He that the wide West under his rule has,
And high hath set his throne where Tiberis doth pas.

23 'He, in the first flowre of my freshest age,
Betrothed me unto the onely haire
Of a most mighty king, most rich and sage:
Was never Prince so faithfull and so faire,
Was never Prince so meeke and debonaire;
But ere my hoped day of spousall shone,
My dearest Lord fell from high honors staire
Into the hands of hys accursed fone,
And cruelly was slaine; that shall I ever mone.

24 'His blessed body, spoild of lively breath,
Was afterward, I know not how, convaid,
And fro me hid: of whose most innocent death
When tidings came to mee, unhappy maid,
O, how great sorrow my sad soule assaid!
Then forth I went his woefull corse to find,
And many yeares throughout the world I straid,
A virgin widow, whose deepe wounded mind
With love long time did languish, as the striken hind.

25 'At last it chaunced this proud Sarazin
To meete me wandring; who perforce me led
With him away, but yet could never win;
There lies he now with foule dishonor dead,
Who, whiles he livde, was called proud Sans foy,
The eldest of three brethren; all three bred
Of one bad sire, whose youngest is Sans joy;
And twixt them both was born the bloudy bold Sans loy.

26 'In this sad plight, friendlesse, unfortunate,
Now miserable I, Fidessa, dwell,
Craving of you, in pitty of my state,
To doe none ill, if please ye not doe well.'
He in great passion all this while did dwell,
More busying his quicke eies her face to view;
Then his dull eares to heare what shee did tell;
And said, 'faire lady, hart of flint would rew
The undeserved woes and sorrowes, which ye shew.

27 'Henceforth in safe assuraunce may ye rest,
Having both found a new friend you to aid,
And lost an old foe that did you molest;
Better new friend then an old foe is said.'
With chaunge of chear the seeming simple maid
Let fal her eien, as shamefast, to the earth,
And yeelding soft, in that she nought gainsaid,
So forth they rode, he feining seemely merth,
And shee coy lookes: so dainty, they say, maketh derth.

28 Long time they thus together traveiled;
Til, weary of their way, they came at last
Where grew two goodly trees, that faire did spred
Their armes abroad, with gray mosse overcast;
And their greene leaves, trembling with every blast,
Made a calme shadowe far in compasse round:
The fearefull shepheard, often there aghast,
Under them never sat, ne wont their sound
His mery oaten pipe, but shund th' unlucky ground.

29 But this good knight, soone as he them can spie,
For the coole shade him thither hastly got:
For golden Phoebus, now ymounted hie,
From fiery wheeles of his faire chariot
Hurled his beame so scorching cruell hot,
That living creature mote it not abide;
And his new Lady it endured not.
There they alight, in hope themselves to hide
From the fierce heat, and rest their weary limbs a tide.

30 Faire seemely pleasaunce each to other makes,
With goodly purposes, there as they sit;
And in his falsed fancy he her takes
To be the fairest wight that lived yit;
Which to expresse he bends his gentle wit:
And, thinking of those braunches greene to frame
A girlond for her dainty forehead fit,
He pluckt a bough; out of whose rifte there came
Smal drops of gory bloud, that trickled down the same.

31 Therewith a piteous yelling voice was heard,
Crying, 'O! spare with guilty hands to teare
My tender sides in this rough rynd embard;
But fly, ah! fly far hence away, for feare
Least to you hap that happ'ned to me heare,
And to this wretched Lady, my deare love;
O, too deare love, love bought with death too deare!'
Astond he stood, and up his heare did hove;
And with that suddein horror could no member move.

32 At last whenas the dreadfúll passion
Was overpast, and manhood well awake,
Yet musing at the straunge occasion,
And doubting much his sence, he thus bespake:
'What voice of damned Ghost from Limbo lake,
Or guilefull spright wandring in empty aire,
Both which fraile men doe oftentimes mistake,
Sends to my doubtful eares these speaches rare,
And ruefull plaints, me bidding guiltlesse blood to spare?'

33 Then, groning deep: 'Nor damned Ghost,' (quoth he,)
'Nor guileful sprite to thee these words doth speake;
But once a man, Fradubio, now a tree;
Wretched man, wretched tree! whose nature weake
A cruell witch, her cursed will to wreake,
Hath thus transformd, and plast in open plaines,
Where Boreas doth blow full bitter bleake,
And scorching Sunne does dry my secret vaines;
For though a tree I seme, yet cold and heat me paines.'

34 'Say on, Fradubio, then, or man or tree,'
Quoth then the Knight; 'by whose mischievous arts
Art thou misshaped thus, as now I see?
He oft finds med'cine who his griefe imparts,
But double griefs afflict concealing harts,
As raging flames who striveth to suppresse.'
'The author then,' (said he) 'of all my smarts,
Is one Duessa, a false sorceresse,
That many errant knights hath broght to wretchednesse.

35 'In prime of youthly yeares, when corage hott
The fire of love, and joy of chevalree,
First kindled in my brest, it was my lott
To love this gentle Lady, whome ye see
Now not a Lady, but a seeming tree;
With whome, as once I rode accompanyde,
Me chaunced of a knight encountred bee,
That had a like faire Lady by his side;
Lyke a faire Lady, but did fowle Duessa hyde.

36 'Whose forged beauty he did take in hand
All other Dames to have exceeded farre:
I in defence of mine did likewise stand,
Mine, that did then shine as the Morning starre,
So both to batteill fierce arraunged arre,
In which his harder fortune was to fall
Under my speare: such is the dye of warre.
His Lady, left as a prise martiall,
Did yield her comely person to be at my call.

37 'So doubly lov'd of ladies, unlike faire,
Th' one seeming such, the other such indeede,
One day in doubt I cast for to compare
Whether in beauties glorie did exceede:
A Rosy girlond was the victors meede.
Both seemde to win, and both seemde won to bee,
So hard the discord was to be agreede.
Frælissa was as faire as faire mote bee,
And ever false Duessa seemde as faire as shee.

38 'The wicked witch, now seeing all this while
The doubtfull ballaunce equally to sway,
What not by right she cast to win by guile;
And by her hellish science raisd streight way
A foggy mist that overcast the day,
And a dull blast, that breathing on her face
Dimmed her former beauties shining ray,
And with foule ugly forme did her disgrace:
Then was she fayre alone, when none was faire in place.

39 'Then cride she out, "Fye, fye! deformed wight,
'Whose borrowed beautie now appeareth plaine
'To have before bewitched all mens sight:
'O! leave her soone, or let her soone be slaine."
Her loathly visage viewing with disdaine,
Eftsoones I thought her such as she me told,
And would have kild her; but with faigned paine
The false witch did my wrathfull hand withhold:
So left her, where she now is turnd to treen mould.

40 'Thensforth I tooke Duessa for my Dame,
And in the witch unweeting joyd long time,
Ne ever wist but that she was the same;
Till on a day (that day is everie Prime,
When Witches wont do penance for their crime,)
I chaunst to see her in her proper hew,
Bathing her selfe in origane and thyme:
A filthy foule old woman I did vew,
That ever to have toucht her I did deadly rew.

42 'The divelish hag by chaunges of my cheare
Perceiv'd my thought; and, drownd in sleepie night,
With wicked herbes and ointments did besmeare
My body all, through charmes and magicke might,
That all my senses were bereaved quight:
Then brought she me into this desert waste,
And by my wretched lovers side me pight;
Where now, enclosd in wooden wals full faste,
Banisht from living wights, our wearie daies we waste.'

43 'But how long time,' said then the Elfin knight,
'Are you in this misformed hous to dwell?'
'We may not chaunge,' (quoth he,) 'this evill plight,
Till we be bathed in a living well:
That is the terme prescribed by the spell.'
'O! how,' sayd he, 'mote I that well out find,
That may restore you to your wonted well?'
'Time and suffised fates to former kynd
Shall us restore; none else from hence may us unbynd.'

44 The false Duessa, now Fidessa hight,
Heard how in vaine Fradubio did lament,
And knew well all was true. But the good knight,
Full of sad feare and ghastly dreriment,
When all this speech the living tree had spent,
The bleeding bough did thrust into the ground,
That from the blood he might be innocent,
And with fresh clay did close the wooden wound,
Then, turning to his Lady, dead with feare her fownd.

45 Her seeming dead he fownd with feigned feare,
As all unweeting of that well she knew ;
And paynd himselfe with busie care to reare
Her out of carelesse swowne. Her eyelids blew,
And dimmed sight, with pale and deadly hew,
At last she up gan lift : with trembling cheare
Her up he tooke, (too simple and too trew)
And oft her kist. At length, all passed feare,
He set her on her steede, and forward forth did beare.

CANTO III.

Forsaken Truth long seekes her love,
And makes the Lyon mylde ;
Marres blind Devotions mart, and fals
In hand of leachour vylde.

1 NOUGHT is there under heav'ns wide hollownesse,
That moves more deare compassion of mind,
Then beautie brought t'unworthie wretchednesse
Through envies snares, or fortunes freakes unkind.
I, whether lately through her brightnes blynd,
Or through alleageance, and fast fealty,
Which I do owe unto all womankynd,
Feele my hart perst with so great agony,
When such I see, that all for pitty I could dy.

2 And now it is empassioned so deepe,
For fairest Unaes sake, of whom I sing,
That my frayle eis these lines with teares do steepe,
To thinke how she through guyleful handeling,
Though true as touch, though daughter of a king,
Though faire as ever living wight was fayre,
Though nor in word nor deede ill meriting,
Is from her knight divorced in despayre,
And her dew loves deryv'd to that vile witches shayre.

3 Yet she, most faithfull Ladie, all this while
Forsaken, wofull, solitarie mayd,
Far from all peoples preace, as in exile,
In wildernesse and wastfull deserts strayd,
To seeke her knight; who, subtily betrayd
Through that late vision which th' Enchaunter wrought,
Had her abandond. She, of nought affrayd,
Through woods and wastnes wide him daily sought;
Yet wished tydinges none of him unto her brought.

4 One day, nigh wearie of the yrkesome way,
From her unhastie beast she did alight;
And on the grasse her dainty limbs did lay
In secret shadow, far from all mens sight:
From her fayre head her fillet she undight,
And layd her stole aside. Her angels face,
As the great eye of heaven, shyned bright,
And made a sunshine in the shady place;
Did never mortall eye behold such heavenly grace.

5 It fortuned, out of the thickest wood
A ramping Lyon rushed suddeinly,
Hunting full greedy after salvage blood,
Soone as the royall virgin he did spy,
With gaping mouth at her ran greedily,
To have attonce devourd her tender corse;
But to the pray when as he drew more ny,
His bloody rage aswaged with remorse,
And, with the sight amazd, forgat his furious forse.

6 In stead thereof he kist her wearie feet,
And lickt her lilly hands with fawning tong,
As he her wronged innocence did weet.
O, how can beautie maister the most strong,
And simple truth subdue avenging wrong!
Whose yielded pryde and proud submission,
Still dreading death, when she had marked long,
Her hart gan melt in great compassion;
And drizling teares did shed for pure affection.

7 'The Lyon, Lord of everie beast in field,'
Quoth she, 'his princely puissance doth abate,
And mightie proud to humble weake does yield,
Forgetfull of the hungry rage, which late
Him prickt, in pittie of my sad estate:
But he, my Lyon, and my noble Lord,
How does he find in cruell hart to hate
Her, that him lov'd, and ever most adord
As the God of my life? why hath he me abhord?'

8 Redounding teares did choke th' end of her plaint,
Which softly ecchoed from the neighbour wood;
And, sad to see her sorrowfull constraint,
The kingly beast upon her gazing stood:
With pittie calmd downe fell his angry mood.
At last, in close hart shutting up her payne,
Arose the virgin, borne of heavenly brood,
And to her snowy Palfrey got agayne,
To seeke her strayed Champion if she might attayne.

9 The Lyon would not leave her desolate,
But with her went along, as a strong gard
Of her chast person, and a faythfull mate
Of her sad troubles and misfortunes hard:
Still, when she slept, he kept both watch and ward;
And, when she wakt, he wayted diligent,
With humble service to her will prepard:
From her fayre eyes he tooke commandement,
And ever by her lookes conceived her intent.

10 Long she thus traveiled through deserts wyde,
By which she thought her wandring knight shold pas,
Yet never shew of living wight espyde ;
Till that at length she found the troden gras,
In which the tract of peoples footing was,
Under the steepe foot of a mountaine hore :
The same she followes, till at last she has
A damzel spyde, slow footing her before,
That on her shoulders sad a pot of water bore.

11 To whom approching she to her gan call,
To weet if dwelling place were nigh at hand ;
But the rude wench her answerd nought at all :
She could not heare, nor speake, nor understand ;
Till, seeing by her side the Lyon stand,
With suddeine feare her pitcher downe she threw,
And fled away : for never in that land
Face of fayre Lady she before did vew,
And that dredd Lyons looke her cast in deadly hew.

12 Full fast she fled, ne ever lookt behynd,
As if her life upon the wager lay ;
And home she came, whereas her mother blynd
Sate in eternall night : nought could she say ;
But, suddeine catching hold, did her dismay
With quaking hands, and other signes of feare :
Who, full of ghastly fright and cold affray,
Gan shut the dore. By this arrived there
Dame Una, weary Dame, and entrance did requere :

13 Which when none yielded, her unruly Page
With his rude clawes the wicket open rent,
And let her in ; where, of his cruell rage
Nigh dead with feare, and faint astonishment,
Shee found them both in darksome corner pent ;
Where that old woman day and night did pray
Upon her beads, devoutly penitent :
Nine hundred *Pater nosters* every day,
And thrise nine hundred *Aves* she was wont to say.

14 And to augment her painefull penaunce more,
Thrise every weeke in ashes shee did sitt,
And next her wrinkled skin rough sackecloth wore,
And thrise three times did fast from any bitt;
But now, for feare her beads she did forgett:
Whose needlesse dread for to remove away,
Faire Una framed words and count'naunce fitt;
Which hardly doen, at length she gan them pray,
That in their cotage small that night she rest her may.

15 The day is spent; and commeth drowsie night,
When every creature shrowded is in sleepe.
Sad Una downe her laies in weary plight,
And at her feete the Lyon watch doth keepe:
In stead of rest she does lament and weepe,
For the late losse of her deare loved knight,
And sighes, and grones, and evermore does steepe
Her tender brest in bitter teares all night;
All night she thinks too long, and often lookes for light.

16 Now when Aldeboran was mounted hye
Above the shinie Cassiopeias chaire,
And all in deadly sleepe did drowned lye
One knocked at the dore, and in would fare:
He knocked fast, and often curst, and sware,
That ready entraunce was not at his call;
For on his backe a heavy load he bare
Of nightly stelths, and pillage severall,
Which he had got abroad by purchas criminall.

17 He was, to weete, a stout and sturdy thiefe,
Wont to robbe churches of their ornaments,
And poore mens boxes of their due reliefe,
Which given was to them for good intents:
The holy Saints of their rich vestiments
He did disrobe, when all men carelesse slept,
And spoild the Priests of their habiliments;
Whiles none the holy things in safety kept,
Then he by conning sleights in at the window crept.

18 And all that he by right or wrong could find,
Unto this house he brought, and did bestow
Upon the daughter of this woman blind,
Abessa, daughter of Corceca slow,
With whom he whoredome us'd, that few it did know,
And fed her fatt with feast of offerings,
And plenty, which in all the land did grow:
Ne spared he to give her gold and rings;
And now he to her brought part of his stolen things.

19 Thus, long the dore with rage and threats he bett,
Yet of those fearfull women none dorst rize,
The Lyon frayed them, him in to lett.
He would no lenger stay him to advize,
But open breakes the dore in furious wize,
And entring in, when that disdainfull beast,
Encountring fierce, him suddein doth surprize;
And, seizing cruell clawes on trembling brest,
Under his Lordly foot him proudly hath suppresst.

20 Him booteth not resist, nor succour call,
His bleeding hart is in the vengers hand;
Who streight him rent in thousand peeces small,
And quite dismembred hath; the thirsty land
Dronke up his life; his corse left on the strand,
His fearefull freends weare out the wofull night,
Ne dare to weepe, nor seeme to understand
The heavie hap which on them is alight;
Affraid least to themselves the like mishappen might.

21 Now when broad day the world discovered has,
Up Una rose, up rose the lyon eke;
And on their former journey forward pas,
In waies unknowne, her wandring knight to seeke,
With paines far passing that long wandring Greeke,
That for his love refused deitye.
Such were the labours of this Lady meeke,
Still seeking him, that from her still did flye;
Then furthest from her hope, when most she weened nye.

22 Soone as she parted thence, the fearfull twayne,
That blind old woman, and her daughter dear,
Came forth; and, finding Kirkrapine there slayne,
For anguish great they gan to rend their heare,
And beat their brests, and naked flesh to teare:
And when they both had wept and wayld their fill,
Then forth they ran, like two amazed deare,
Halfe mad through malice and revenging will,
To follow her that was the causer of their ill.

23 Whome overtaking they gan loudly bray,
With hollow houling, and lamenting cry;
Shamefully at her rayling all the way,
And her accusing of dishonesty,
That was the flowre of faith and chastity:
And still, amidst her rayling, she did pray
That plagues, and mischiefes, and long misery,
Might fall on her, and follow all the way,
And that in endless error she might ever stray.

24 But, when she saw her prayers nought prevaile,
Shee backe retourned with some labour lost;
And in the way, as shee did weepe and waile,
A knight her mett in mighty armes embost,
Yet knight was not for all his bragging bost;
But subtill Archimag, that Una sought
By traynes into new troubles to have toste:
Of that old woman tidings he besought,
If that of such a Lady shee could tellen ought.

25 Therewith she gan her passion to renew,
And cry, and curse, and raile, and rend her heare,
Saying, that woman she too lately knew,
That causd her shed so many a bitter teare;
And so forth told the story of her feare.
Much seemed he to mone her haplesse chaunce,
And after for that Lady did inquere;
Which being taught, he forward gan advaunce
His fair enchaunted steed, and eke his charmed launce.

26 Ere long he came where Una traveild slow,
And that wilde champion wayting her besyde;
Whome seeing such, for dread hee durst not show
Him selfe too nigh at hand, but turned wyde
Unto an hil; from whence when she him spyde,
By his like seeming shield her knight by name
She weend it was, and towards him gan ride:
Approaching nigh she wist it was the same;
And with faire fearefull humblesse towards him shee came:

27 And weeping said, 'Ah, my long lacked Lord,
Where have ye bene thus long out of my sight?
Much feared I to have bene quite abhord,
Or ought have done, that ye displeasen might,
That should as death unto my deare heart light:
For since mine eie your joyous sight did mis,
My chearefull day is turnd to chearelesse night,
And eke my night of death the shadow is;
But welcome now, my light, and shining lampe of blis!'

28 He thereto meeting said, 'My dearest Dame,
Far be it from your thought, and fro my wil,
To thinke that knighthood I so much should shame,
As you to leave that have me loved stil,
And chose in Faery court, of meere goodwil,
Where noblest knights were to be found on earth.
The earth shall sooner leave her kindly skil
To bring forth fruit, and make eternal derth,
Then I leave you, my liefe, yborn of hevenly berth.

29 'And sooth to say, why I lefte you so long,
Was for to seeke adventure in straunge place;
Where, Archimago said, a felon strong
To many knights did daily worke disgrace;
But knight he now shall never more deface:
Good cause of mine excuse, that mote ye please
Well to accept, and evermore embrace
My faithfull service, that by land and seas
Have vowd you to defend. Now then, your plaint appease.'

30 His lovely words her seemd due recompence
Of all her passed paines: one loving howre
For many yeares of sorrow can dispence;
A dram of sweete is worth a pound of sowre.
Shee has forgott how many a woeful stowre
For him she late endurd; she speakes no more
Of past: true is, that true love hath no powre
To looken backe; his eies be fixt before.
Before her stands her knight, for whom she toyld so sore.

31 Much like, as when the beaten marinere,
That long hath wandred in the Ocean wide,
Ofte soust in swelling Tethys saltish teare;
And long time having tand his tawney hide
With blustring breath of Heaven, that none can bide,
And scorching flames of fierce Orions hound;
Soone as the port from far he has espide,
His chearfull whistle merily doth sound,
And Nereus crownes with cups; his mates him pledg around.

32 Such joy made Una, when her knight she found;
And eke th' enchaunter joyous seemde no lesse
Then the glad marchant, that does vew from ground
His ship far come from watrie wildernesse;
He hurles out vowes, and Neptune oft doth blesse.
So forth they past; and all the way they spent
Discoursing of her dreadful late distresse,
In which he askt her, what the Lyon ment;
Who told her all that fell, in journey as she went.

33 They had not ridden far, when they might see
One pricking towards them with hastie heat,
Full strongly armd, and on a courser free
That through his fiersnesse fomed all with sweat,
And the sharpe yron did for anger eat,
When his hot ryder spurd his chauffed side:
His looke was sterne, and seemed still to threat
Cruell revenge, which he in hart did hyde;
And on his shield *Sanslov* in bloody lines was dyde.

34 When nigh he drew unto this gentle payre,
And saw the Red-crosse which the knight did beare,
He burnt in fire; and gan eftsoones prepare
Himselfe to batteill with his couched speare.
Loth was that other, and did faint through feare,
To taste th' untryed dint of deadly steele:
But yet his Lady did so well him cheare,
That hope of new good hap he gan to feele;
So bent his speare, and spurd his horse with yron heele.

35 But that proud Paynim forward came so fierce
And full of wrath, that, with his sharphead speare,
Through vainly crossed shield he quite did perce;
And, had his staggering steed not shronke for feare,
Through shield and body eke he should him beare:
Yet, so great was the puissance of his push,
That from his sadle quite he did him beare.
He, tombling rudely downe, to ground did rush,
And from his gored wound a well of bloud did gush.

36 Dismounting lightly from his loftie steed,
He to him lept, in minde to reave his life,
And proudly said; 'Lo! there the worthie meed
Of him that slew Sansfoy with bloody knife:
Henceforth his ghost, freed from repining strife,
In peace may passen over Lethe lake;
When mourning altars, purgd with enimies life,
The black infernall Furies doen aslake:
Life from Sansfoy thou tookst, Sansloy shall from thee take.'

37 Therewith in haste his helmet gan unlace,
Till Una cride, 'O! hold that heavie hand,
Deare Sir, what ever that thou be in place:
Enough is, that thy foe doth vanquisht stand
Now at thy mercy: Mercy not withstand;
For he is one the truest knight alive,
Though conquered now he lye on lowly land;
And, whilest him fortune favourd, fayre did thrive
In bloudy field; therefore, of life him not deprive.'

38 Her piteous wordes might not abate his rage,
But, rudely rending up his helmet, would
Have slayne him streight; but when he sees his age,
And hoarie head of Archimago old,
His hasty hand he doth amased hold,
And halfe ashamed wondred at the sight:
For that old man well knew he, though untold,
In charmes and magick to have wondrous might,
Ne ever wont in field, ne in round lists, to fight:

39 And said, 'Why Archimago, lucklesse syre,
What doe I see? what hard mishap is this,
That hath thee hether brought to taste mine yre?
Or thine the fault, or mine the error is,
In stead of foe to wound my friend amis?'
He answered nought, but in a traunce still lay,
And on those guilefull dazed eyes of his
The cloude of death did sit. Which doen away,
He left him lying so, ne would no lenger stay:

40 But to the virgin comes; who all this while
Amased stands, her selfe so mockt to see
By him, who has the guerdon of his guile,
For so misfeigning her true knight to bee:
Yet is she now in more perplexitie,
Left in the hand of that same Paynim bold,
From whom her booteth not at all to flie:
Who, by her cleanly garment catching hold,
Her from her Palfrey pluckt, her visage to behold.

41 But her fiers servant, full of kingly aw
And high disdaine, whenas his soveraine Dame
So rudely handled by her foe he saw,
With gaping jawes full greedy at him came,
And, ramping on his shield, did weene the same
Have reft away with his sharp rending clawes:
But he was stout, and lust did now inflame
His corage more, that from his griping pawes
He hath his shield redeemd, and forth his sword he drawes.

42 O! then, too weake and feeble was the forse
Of salvage beast his puissance to withstand;
For he was strong, and of so mightie corse,
As ever wielded speare in warlike hand,
And feates of armes did wisely understand.
Eft soones he perced through his chaufed chest
With thrilling point of deadly yron brand,
And launcht his Lordly hart: with death opprest
He ror'd aloud, whiles life forsooke his stubborne brest.

43 Who now is left to keepe the forlorne maid
From raging spoile of lawlesse victors will?
Her faithfull gard remov'd, her hope dismaid,
Her selfe a yielded pray to save or spill:
He now, Lord of the field, his pride to fill,
With foule reproches and disdaineful spight
Her vildly entertaines; and, will or nill,
Beares her away upon his courser light:
Her prayers nought prevaile, his rage is more of might.

44 And all the way, with great lamenting paine,
And piteous plaintes, she filleth his dull eares,
That stony hart could riven have in twaine;
And all the way she wetts with flowing teares;
But he, enrag'd with rancor, nothing heares.
Her servile beast yet would not leave her so,
But followes her far off, ne ought he feares
To be partaker of her wandring woe;
More mild in beastly kind then that her beastly foe.

CANTO IV.

To sinfull house of Pryde Duessa
Guydes the faithfull knight;
Where, brothers death to wreak, Sansjoy
Doth chaleng him to fight.

1 YOUNG knight whatever, that dost armes professe,
And through long labours huntest after fame,
Beware of fraud, beware of ficklenesse,
In choice, and chaunge of thy deare-loved Dame;
Least thou of her believe too lightly blame,
And rash misweening doe thy hart remove:
For unto knight there is no greater shame
Then lightnesse and inconstancie in love:
That doth this Redcrosse knights ensample plainly prove.

2 Who, after that he had faire Una lorne,
Through light misdeeming of her loialtie,
And false Duessa in her sted had borne,
Called Fidess, and so supposd to be,
Long with her traveild; till at last they see
A goodly building bravely garnished;
The house of mightie Prince it seemd to be,
And towards it a broad high way that led,
All bare through peoples feet which thether traveiled.

3 Great troupes of people traveild thetherward
Both day and night, of each degree and place;
But few returned, having scaped hard,
With balefull beggery, or foule disgrace;
Which ever after in most wretched case,
Like loathsome lazars, by the hedges lay.
Thether Duessa badd him bend his pace,
For she is wearie of the toilsom way,
And also nigh consumed is the lingring day.

4 A stately Pallace built of squared bricke,
Which cunningly was without morter laid,
Whose wals were high, but nothing strong nor thick,
And golden foile all over them displaid,
That purest skye with brightnesse they dismaid:
High lifted up were many loftie towers,
And goodly galleries far over laid,
Full of faire windowes and delightful bowres:
And on the top a Diall told the timely howres.

5 It was a goodly heape for to behould,
And spake the praises of the workmans witt;
But full great pittie, that so faire a mould
Did on so weake foundation ever sitt:
For on a sandie hill, that still did flitt
And fall away, it mounted was full hie,
That every breath of heaven shaked itt:
And all the hinder partes, that few could spie,
Were ruinous and old, but painted cunningly.

6 Arrived there, they passed in forth right;
For still to all the gates stood open wide:
Yet charge of them was to a Porter hight,
Cald Malvenú, who entrance none denide:
Thence to the hall, which was on every side
With rich array and costly arras dight.
Infinite sortes of people did abide
There waiting long, to win the wished sight
Of her, that was the Lady of that Pallace bright.

7 By them they passe, all gazing on them round,
And to the Presence mount; whose glorious vew
Their frayle amazed senses did confound:
In living Princes court none ever knew
Such endlesse richesse, and so sumpteous shew;
Ne Persia selfe, the nourse of pompous pride,
Like ever saw. And there a noble crew
Of Lords and Ladies stood on every side,
Which with their presence fayre the place much beautifide.

8 High above all a cloth of State was spred,
And a rich throne, as bright as sunny day ;
On which there sate, most brave embellished
With royall robes and gorgeous array,
A mayden Queene that shone as Titans ray,
In glistring gold and perelesse pretious stone ;
Yet her bright blazing beautie did assay
To dim the brightnesse of her glorious throne,
As envying her selfe, that too exceeding shone :

9 Exceeding shone, like Phœbus fayrest childe,
That did presume his fathers fyrie wayne,
And flaming mouthes of steedes, unwonted wilde,
Through highest heaven with weaker hand to rayne :
Proud of such glory and advancement vayne,
While flashing beames do daze his feeble eyen,
He leaves the welkin way most beaten playne,
And, rapt with whirling wheeles, inflames the skyen
With fire not made to burne, but fayrely for to shyne.

10 So proud she shyned in her princely state,
Looking to heaven, for earth she did disdayne,
And sitting high, for lowly she did hate :
Lo ! underneath her scornefull feete was layne
A dreadfull Dragon with an hideous trayne ;
And in her hand she held a mirrhour bright,
Wherein her face she often vewed fayne,
And in her selfe-lov'd semblance took delight ;
For she was wondrous faire, as any living wight.

11 Of griesly Pluto she the daughter was,
And sad Proserpina, the Queene of hell ;
Yet did she thinke her pearelesse worth to pas
That parentage, with pride so did she swell ;
And thundring Jove, that high in heaven doth dwell
And wield the world, she claymed for her syre,
Or if that any else did Jove excell ;
For to the highest she did still aspyre,
Or, if ought higher were than that, did it desyre.

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12 And proud Lucifera men did her call,
That made her selfe a Queene, and crownd to be ;
Yet rightfull kingdome she had none at all,
Ne heritage of native soveraintie :
But did usurpe with wrong and tyrannie
Upon the scepter which she now did hold :
Ne ruld her Realme with lawes, but pollicie,
And strong advizement of six wisards old,
That, with their counsels bad, her kingdome did uphold.

13 Soone as the Elfin knight in presence came,
And false Duessa, seeming Lady fayre,
A gentle Husher, Vanitie by name,
Made rowme, and passage for them did prepaire :
So goodly brought them to the lowest stayre
Of her high throne ; where they, on humble knee
Making obeysaunce, did the cause declare,
Why they were come her roiall state to see,
To prove the wide report of her great Majestee.

14 With loftie eyes, halfe loth to looke so lowe,
She thancked them in her disdainefull wise ;
Ne other grace vouchsafed them to showe
Of Princesse worthy ; scarse them bad arise.
Her Lordes and Ladies all this while devise
Themselves to setten forth to straungers sight :
Some frounce their curled heare in courtly guise ;
Some prancke their ruffes ; and others trimly dight
Their gay attyre ; each others greater pride does spight

15 Goodly they all that knight doe entertayne,
Right glad with him to have increast their crew ;
But to Duess' each one himselfe did payne
All kindnesse and faire courtesie to shew,
For in that court whylome her well they knew :
Yet the stout Faery mongst the middest crowd
Thought all their glorie vaine in knightly vew,
And that great Princesse too exceeding prowd,
That to strange knight no better countenance allowd.

16 Suddein upriseth from her stately place
The roiall Dame, and for her coche doth call:
All hurtlen forth; and she, with princely pace,
As faire Aurora in her purple pall
Out of the East the dawning day doth call.
So forth she comes; her brightnes brode doth blaze.
The heapes of people, thronging in the hall,
Doe ride each other upon her to gaze:
Her glorious glitterand light doth all mens eies amaze.

17 So forth she comes, and to her coche does clyme,
Adorned all with gold and girlonds gay,
That seemd as fresh as Flora in her prime;
And strove to match, in roiall rich array,
Great Junoes golden chayre; the which, they say,
The gods stand gazing on, when she does ride
To Joves high hous through heavens bras-paved way,
Drawne of fayre Pecocks, that excell in pride,
And full of Argus eyes their tayles dispredden wide.

18 But this was drawne of six unequall beasts,
On which her six sage Counsellours did ryde,
Taught to obay their bestiall beheasts,
With like conditions to their kindes applyde:
Of which the first, that all the rest did guyde,
Was sluggish Idlenesse, the nourse of sin;
Upon a slouthfull Asse he chose to ryde,
Arayd in habit blacke, and amis thin,
Like to an holy Monck, the service to begin.

19 And in his hand his Portesse still he bare,
That much was worne, but therein little redd:
For of devotion he had little care,
Still drownd in sleepe, and most of his daies dedd:
Scarse could he once uphold his heavie hedd,
To looken whether it were night or day.
May seeme the wayne was very evill ledd,
When such an one had guiding of the way,
That knew not whether right he went, or else astray.

20 From worldly cares himselfe he did esloyne,
And greatly shunned manly exercise ;
From everie worke he chalenged essoyne,
For contemplation sake : yet otherwise
His life he led in lawlesse riotise,
By which he grew to grievous malady ;
For in his lustlesse limbs, through evill guise,
A shaking fever raignd continually.
Such one was Idlenesse, first of this company.

21 And by his side rode loathsome Gluttony,
Deformed creature, on a filthie swyne.
His belly was upblowne with luxury,
And eke with fatnesse swollen were his eyne ;
And like a Crane his necke was long and fyne
With which he swallowed up excessive feast,
For want whereof poore people oft did pyne :
And all the way, most like a brutish beast,
He spued up his gorge, that all did him deteast.

22 In greene vine leaves he was right fitly clad,
For other clothes he could not weare for heate ;
And on his head an yvie girland had,
From under which fast trickled downe the sweat.
Still as he rode he somewhat still did eat,
And in his hand did beare a bouzing can,
Of which he supt so oft, that on his seat
His dronken corse he scarse upholden can :
In shape and life more like a monster then a man.

23 Unfit he was for any worldly thing,
And eke unhable once to stirre or go ;
Not meet to be of counsell to a king,
Whose mind in meat and drinke was drowned so,
That from his frend he seeldome knew his fo.
Full of diseases was his carcas blew,
And a dry dropsy through his flesh did flow,
Which by misdiet daily greater grew.
Such one was Gluttony, the second of that crew.

* * * * *

27 And greedy Avarice by him did ride,
Uppon a Camell loaden all with gold:
Two iron coffers hong on either side,
With precious metall full as they might hold;
And in his lap an heap of coine he told;
For of his wicked pelfe his God he made,
And unto hell him selfe for money sold:
Accursed usury was all his trade,
And right and wrong ylike in equall ballaunce waide.

28 His life was nigh unto deaths dore yplaste;
And thred-bare cote, and cobled shoes, hee ware;
Ne scarse good morsell all his life did taste,
But both from backe and belly still did spare,
To fill his bags, and richesse to compare:
Yet childe ne kinsman living had he none
To leave them to; but thorough daily care
To get, and nightly feare to lose his owne,
He led a wretched life, unto himselfe unknowne.

29 Most wretched wight, whom nothing might suffice;
Whose greedy lust did lacke in greatest store;
Whose need had end, but no end covetise;
Whose welth was want, whose plenty made him pore;
Who had enough, yett wished ever more;
A vile disease: and eke in foote and hand
A grievous gout tormented him full sore,
That well he could not touch, nor goe, nor stand.
Such one was Avarice, the fourth of this faire band.

30 And next to him malicious Envy rode
Upon a ravenous wolfe, and still did chaw
Between his cankred teeth a venemous tode,
That all the poison ran about his chaw;
But inwardly he chawed his owne maw
At neighbours welth, that made him ever sad,
For death it was, when any good he saw;
And wept, that cause of weeping none he had;
But when he heard of harme he wexed wondrous glad.

31 All in a kirtle of discoloured say
He clothed was, ypaynted full of eies ;
And in his bosome secretly there lay
An hatefull Snake, the which his taile uptyes
In many folds, and mortall sting implyes.
Still as he rode he gnasht his teeth to see
Those heapes of gold with griple Covetyse ;
And grudged at the great felicitee
Of proud Lucifera, and his owne companee.

32 He hated all good workes and vertuous deeds,
And him no lesse, that any like did use ;
And who with gratious bread the hungry feeds,
His almes for want of faith he doth accuse.
So every good to bad he doth abuse ;
And eke the verse of famous Poets witt
He does backebite, and spightfull poison spues
From leprous mouth on all that ever writt.
Such one vile Envy was, that fifte in row did sitt.

33 And him beside rides fierce revenging Wrath,
Upon a Lion, loth for to be led ;
And in his hand a burning brond he hath,
The which he brandisheth about his hed :
His eies did hurle forth sparcles fiery red,
And stared sterne on all that him beheld ;
As ashes pale of hew, and seeming ded ;
And on his dagger still his hand he held,
Trembling through hasty rage when choler in him sweld.

34 His ruffin raiment all was staind with blood
Which he had spilt, and all to rags yrent,
Through unadvized rashnes woxen wood ;
For of his hands he had no government,
Ne car'd for blood in his avengement :
But, when the furious fit was overpast,
His cruel facts he often would repent ;
Yet, wilfull man, he never would forecast
How many mischieves should ensue his heedlesse hast.

35 Full many mischiefes follow cruell Wrath :
Abhorred bloodshed, and tumultuous strife,
Unmanly murder, and unthrifty scath,
Bitter despight, with rancours rusty knife,
And fretting griefe, the enemy of life :
All these, and many evils moe haunt ire,
The swelling Splene, and Frenzy raging rife,
The shaking Palsey, and Saint Fraunces fire.
Such one was Wrath, the last of this ungodly tire.

36 And, after all, upon the wagon beame,
Rode Sathan with a smarting whip in hand,
With which he forward lasht the laesy teme,
So oft as Slowth still in the mire did stand.
Huge routs of people did about them band,
Showting for joy ; and still before their way
A foggy mist had covered all the land ;
And, underneath their feet, all scattered lay
Dead sculls and bones of men whose life had gone astray.

37 So forth they marchen in this goodly sort,
To take the solace of the open aire,
And in fresh flowring fields themselves to sport :
Emongst the rest rode that false Lady faire,
The foule Duessa, next unto the chaire
Of proud Lucifer', as one of the traine :
But that good knight would not so nigh repaire,
Him selfe estraunging from their joyaunce vaine,
Whose fellowship seemd far unfitt for warlike swaine.

38 So, having solaced themselves a space
With pleasaunce of the breathing fields yfed,
They backe retourned to the princely Place ;
Whereas an errant knight in armes ycled,
And heathnish shield, wherein with letters red,
Was writt *Sansjoy*, they new arrived find :
Enflam'd with fury and fiers hardy hed,
He seemd in hart to harbour thoughts unkind,
And nourish bloody vengeance in his bitter mind.

39 Who, when the shamed shield of slaine Sansfoy
He spide with that same Faery champions page,
Bewraying him that did of late destroy
His eldest brother ; burning all with rage,
He to him lept, and that same envious gage
Of victors glory from him snatcht away :
But th' Elfin knight, which ought that warlike wage,
Disdaind to loose the meed he wonne in fray ;
And, him rencountring fierce, reskewd the noble pray.

40 Therewith they gan to hurtlen greedily,
Redoubted battaile ready to darrayne,
And clash their shields, and shake their swerds on hy,
That with their sturre they troubled all the traine ;
Till that great Queene, upon eternall paine
Of high displeasure that ensewen might,
Commaunded them their fury to refraine ;
And, if that either to that shield had right,
In equall lists they should the morrow next it fight.

41 'Ah dearest Dame,' quoth then the Paynim bold,
'Pardon the error of enraged wight,
Whome great griefe made forgett the raines to hold
Of reasons rule, to see this recreaunt knight,
No knight, but treachour full of false despight
And shameful treason, who through guile hath slayn
The prowest knight that ever field did fight,
Even stout Sansfoy, (O who can then refrayn ?)
Whose shield he beares renverst, the more to heap disdayn.

42 'And, to augment the glorie of his guile,
His dearest love, the faire Fidessa, loe !
Is there possessed of the traytour vile ;
Who reapes the harvest sowen by his foe,
Sowen in bloodie field, and bought with woe :
That brothers hand shall dearely well requight,
So be, O Queene ! you equall favour showe.'
Him litle answerd th' angry Elfin knight ;
He never meant with words, but swords, to plead his right :

43 But threw his gauntlet, as a sacred pledge
His cause in combat the next day to try :
So been they parted both, with harts on edge
To be aveng'd each on his enimy.
That night they pas in joy and jollity,
Feasting and courting both in bowre and hall ;
For Steward was excessive Gluttony,
That of his plenty poured forth to all :
Which doen, the Chamberlain, Slowth, did to rest them call.

44 Now whenas darkesome night had all displayd
Her coleblacke curtein over brightest skye ;
The warlike youthes, on dayntie couches layd,
Did chace away sweet sleepe from sluggish eye,
To muse on meanes of hoped victory.
But whenas Morpheus had with leaden mace
Arrested all that courtly company,
Uprose Duessa from her resting place,
And to the Paynims lodging comes with silent pace.

45 Whom broad awake she findes, in troublous fitt,
Fore-casting how his foe he might annoy ;
And him amoves with speaches seeming fitt :
'Ah deare Sansjoy, next dearest to Sansfoy,
Cause of my new griefe, cause of my new joy ;
Joyous to see his ymage in mine eye,
And greevd to think how foe did him destroy,
That was the flowre of grace and chevalrye ;
Lo ! his Fidessa, to thy secret faith I flye.'

46 With gentle wordes he can her fayrely greet,
And bad say on the secrete of her hart :
Then, sighing soft ; 'I learne that litle sweet
Oft tempred is,' (quoth she,) 'with muchell smart :
For since my brest was launcht with lovely dart
Of deare Sansfoy, I never joyed howre,
But in eternal woes my weaker hart
Have wasted, loving him with all my powre,
And for his sake have felt full many an heavie stowre.

47 'At last, when perils all I weened past,
And hop'd to reape the crop of all my care,
Into new woes unweeting I was cast
By this false faytor, who unworthie ware
His worthie shield, whom he with guilefull snare
Entrapped slew, and brought to shamefull grave:
Me, silly maid, away with him he bare,
And ever since hath kept in darksom cave,
For that I would not yeeld that to Sansfoy I gave.

48 'But since faire Sunne hath sperst that lowring clowd,
And to my loathed life now shewes some light,
Under your beames I will me safely shrowd
From dreaded storme of his disdainfull spight:
To you th' inheritance belonges by right
Of brothers prayse, to you eke longes his love.
Let not his love, let not his restlesse spright,
Be unreveng'd, that calles to you above
From wandring Stygian shores, where it doth endlesse move.'

49 Thereto said he, 'Faire Dame, be nought dismaid
For sorrowes past; their griefe is with them gone:
Ne yet of present perill be affraid,
For needlesse feare did never vantage none;
And helplesse hap it booteth not to mone.
Dead is Sansfoy, his vitall paines are past,
Though greeved ghost for vengeance deep do grone:
He lives that shall him pay his dewties last,
And guiltie Elfin blood shall sacrifice in hast.'

50 'O! but I feare the fickle freakes,' (quoth shee)
'Of fortune false, and oddes of armes in field.'
'Why, dame,' (quoth he) 'what oddes can ever bee,
Where both doe fight alike, to win or yield?'
'Yea, but,' (quoth she) 'he beares a charmed shield,
And eke enchaunted armes, that none can perce;
Ne none can wound the man that does them wield.'
'Charmd or enchaunted,' answerd he then ferce,
'I no whitt reck; ne you the like need to reherce.

51 'But, faire Fidessa, sithens fortunes guile,
Or enimies powre, hath now captived you,
Returne from whence ye came, and rest a while,
Till morrow next that I the Elfe subdew,
And with Sansfoyes dead dowry you endew.'
'Ah me! that is a double death,' (she said)
'With proud foes sight my sorrow to renew,
Where ever yet I be, my secret aide
Shall follow you.' So, passing forth, she him obaid.

CANTO V.

**The faithfull knight in equall field
Subdewes his faithlesse foe;
Whom false Duessa saves, and for
His cure to hell does goe.**

1 The noble hart that harbours vertuous thought,
And is with childe of glorious great intent,
Can never rest, untill it forth have brought
Th'eternall brood of glorie excellent:
Such restlesse passion did all night torment
The flaming corage of that Faery knight,
Devizing how that doughtie turnament
With greatest honour he atchieven might:
Still did he wake, and still did watch for dawning light.

2 At last, the golden Orientall gate
Of greatest heaven gan to open fayre;
And Phoebus, fresh as brydegrome to his mate,
Came dauncing forth, shaking his deawie hayre,
And hurld his glistring beams through gloomy ayre.
Which when the wakeful Elfe perceiv'd, streight way,
He started up, and did him selfe prepayre
In sunbright armes, and battailous array;
For with that Pagan proud he combatt will that day.

3 And forth he comes into the commune hall ;
Where earely waite him many a gazing eye,
To weet what end to straunger knights may fall.
There many Minstrales maken melody,
To drive away the dull melancholy ;
And many Bardes, that to the trembling chord
Can tune their timely voices cunningly ;
And many Chroniclers, that can record
Old loves, and warres for Ladies doen by many a Lord.

4 Soone after comes the cruel Sarazin,
In woven maile all armed warily ;
And sternly lookes at him, who not a pin
Does care for looke of living creatures eye.
They bring them wines of Greece and Araby,
And dainty spices fetch from furthest Ynd,
To kindle heat of corage privily ;
And in the wine a solemne oth they bynd
T'observe the sacred lawes of armes that are assynd.

5 At last forth comes that far renowmed Queene :
With royall pomp and princely majestie
She is ybrought unto a paled greene,
And placed under stately canapee,
The warlike feates of both those knights to see.
On th' other side in all mens open vew
Duessa placed is, and on a tree
Sansfoy his shield is hangd with bloody hew ;
Both those the lawrell girlonds to the victor dew

6 A shrilling trompett sownded from on hye,
And unto battaill bad them selves addresse :
Their shining shieldes about their wrestes they tye,
And burning blades about their heades doe blesse,
The instruments of wrath and heavinesse.
With greedy force each other doth assayle,
And strike so fiercely, that they do impresse
Deepe dinted furrowes in the battred mayle :
And yron walles to ward their blowes are weak and fraile.

7 The Sarazin was stout and wondrous strong,
And heaped blowes like yron hammers great;
For after blood and vengeance he did long:
The knight was fiers, and full of youthly heat,
And doubled strokes, like dreaded thunders threat;
For all for praise and honour he did fight.
Both stricken stryke, and beaten both doe beat,
That from their shields forth flyeth firie light,
And hewen helmets deepe shew marks of eithers might.

8 So th' one for wrong, the other strives for right.
As when a Gryfon, seized of his pray,
A Dragon fiers encountreth in his flight,
Through widest ayre making his ydle way,
That would his rightfull ravine rend away:
With hideous horror both together smight,
And souce so sore that they the heavens affray;
The wise Southsayer, seeing so sad sight,
Th' amazed vulgar telles of warres and mortall fight.

9 So th' one for wrong, the other strives for right,
And each to deadly shame would drive his foe:
The cruell steele so greedily doth bight
In tender flesh, that streames of blood down flow:
With which the armes, that earst so bright did show,
Into a pure vermillion now are dyde.
Great ruth in all the gazers harts did grow,
Seeing the gored woundes to gape so wyde,
That victory they dare not wish to either side.

10 At last the Paynim chaunst to cast his eye,
His suddein eye flaming with wrathfull fyre,
Upon his brothers shield, which hong thereby:
Therewith redoubled was his raging yre,
And said; 'Ah! wretched sonne of wofull syre,
Doest thou sit wayling by blacke Stygian lake,
Whylest here thy shield is hangd for victors hyre?
And, sluggish german, doest thy forces slake
To after-send his foe, that him may overtake?

11 'Goe, caytive Elfe, him quickly overtake,
And soone redeeme from his long-wandring woe:
Goe, guiltie ghost, to him my message make,
That I his shield have quit from dying foe.'
Therewith upon his crest he stroke him so,
That twise he reeled, readie twise to fall:
End of the doubtfull battaile deemed tho
The lookers on; and lowd to him gan call
The false Duessa, 'Thine the shield, and I, and all!'

12 Soone as the Faerie heard his Ladie speake,
Out of his swowning dreame he gan awake:
And quickning faith, that earst was woxen weake,
The creeping deadly cold away did shake:
Tho mov'd with wrath, and shame, and Ladies sake,
Of all attonce he cast avengd to be,
And with so' exceeding furie at him strake,
That forced him to stoupe upon his knee:
Had he not stouped so, he should have cloven bee.

13 And to him said; 'Goe now, proud Miscreant,
Thyselfe thy message do to german deare;
Alone he, wandring, thee too long doth want:
Goe say, his foe thy shield with his doth beare.'
Therewith his heavie hand he high gan reare,
Him to have slaine; when lo! a darkesome clow
Upon him fell: he no where doth appeare,
But vanisht is. The Elfe him calls alowd,
But answer none receives; the darknes him does shrowd.

14 In haste Duessa from her place arose,
And to him running said; 'O! prowest knight,
That ever Ladie to her love did chose,
Let now abate the terrour of your might,
And quench the flame of furious despight,
And bloodie vengeance: lo! th' infernall powres,
Covering your foe with cloud of deadly night,
Have borne him hence to Plutoes balefull bowres:
The conquest yours; I yours; the shield, and glory yours.'

15 Not all so satisfide, with greedy eye
He sought all round about, his thristy blade
To bathe in blood of faithlesse enimy ;
Who all that while lay hid in secret shade.
He standes amazed how he thence should fade :
At last the trumpets Triumph sound on hie ;
And running Heralds humble homage made,
Greeting him goodly with new victorie,
And to him brought the shield, the cause of enmitie.

16 Wherewith he goeth to that soveraine Queene ;
And falling her before on lowly knee,
To her makes present of his service seene :
Which she accepts with thanks and goodly gree,
Greatly advaunceing his gay chevalree :
So marcheth home, and by her takes the knight,
Whom all the people followe with great glee,
Shouting, and clapping all their hands on hight,
That all the ayre it fills, and flyes to heaven bright.

17 Home is he brought, and layd in sumptous bed,
Where many skilfull leaches him abide
To salve his hurts, that yet still freshly bled.
In wine and oyle they wash his woundes wide,
And softly gan embalme on everie side :
And all the while most heavenly melody
About the bed sweet musicke did divide,
Him to beguile of griefe and agony ;
And all the while Duessa wept full bitterly.

18 As when a wearie traveiler, that strayes
By muddy shore of broad seven-mouthed Nile,
Unweeting of the perillous wandring wayes,
Doth meete a cruell craftie Crocodile,
Which, in false griefe hyding his harmefull guile,
Doth weepe full sore, and sheddeth tender teares ;
The foolish man, that pities all this while
His mournefull plight, is swallowed up unwares,
Forgetfull of his owne that mindes an others cares.

19 So wept Duessa untill eventyde,
That shyning lampes in Joves high house were light;
Then forth she rose, ne lenger would abide,
But comes unto the place where th' Hethen knight,
In slombring swownd, nigh voyd of vitall spright,
Lay cover'd with inchaunted cloud all day:
Whom when she found, as she him left in plight,
To wayle his wofull case she would not stay,
But to the Easterne coast of heaven makes speedy way:

20 Where griesly Night, with visage deadly sad,
That Phœbus chearefull face durst never vew,
And in a foule blacke pitchy mantle clad,
She findes forth comming from her darksome mew,
Where she all day did hide her hated hew.
Before the dore her yron charet stood,
Already harnessed for journey new,
And cole blacke steedes yborne of hellish brood,
That on their rusty bits did champ as they were wood.

21 Who when she saw Duessa, sunny bright,
Adornd with gold and jewels shining cleare,
She greatly grew amazed at the sight,
And th' unacquainted light began to feare,
For never did such brightnes there appeare;
And would have backe retyred to her cave,
Untill the witches speach she gan to heare,
Saying; 'Yet, O thou dreaded Dame! I crave
Abyde, till I have told the message which I have.'

22 She stayd; and forth Duessa gan proceede:
'O! thou most ancient Grandmother of all,
More old then Jove, whom thou at first didst breede,
Or that great house of Gods cælestiall,
Which wast begot in Dæmogorgons hall,
And sawst the secrets of the world unmade;
Why suffredst thou thy Nephewes deare to fall,
With Elfin sword most shamefully betrade?
Lo! where the stout Sansjoy doth sleepe in deadly shade.

23 'And him before, I saw with bitter eyes
The bold Sansfoy shrinck underneath his sperre:
And now the pray of fowles in field he lyes,
Nor wayld of friends, nor layd on groning beare,
That whylome was to me too dearely deare.
O! what of gods then boots it to be borne,
If old Aveugles sonnes so evill heare?
Or who shall not great Nightes children scorne,
When two of three her Nephewes are so fowle forlorne?

24 'Up, then! up, dreary Dame, of darknes Queene!
Go, gather up the reliques of thy race;
Or else goe them avenge, and let be seene
That dreaded Night in brightest day hath place,
And can the children of fayre light deface.'
Her feeling speaches some compassion mov'd
In hart, and chaunge in that great mothers face
Yet pitty in her hart was never prov'd
Till then, for evermore she hated, never lov'd:

25 And said, 'Deare daughter, rightly may I rew
The fall of famous children borne of mee,
And good successes which their foes ensew:
But who can turne the stream of destinee,
Or breake the chayne of strong necessitee,
Which fast is tyde to Joves eternall seat?
The sonnes of Day he favoureth, I see,
And by my ruines thinkes to make them great:
To make one great by others losse is bad excheat.

26 'Yet shall they not escape so freely all,
For some shall pay the price of others guilt,
And he the man that made Sansfoy to fall,
Shall with his owne blood price that he hath spilt.
But what art thou, that telst of Nephews kilt?'
'I, that do seeme not I, Duessa ame,'
Quoth she, 'how ever now, in garments gilt
And gorgeous gold arrayd, I to thee came,
Duessa I, the daughter of Deceipt and Shame.'

27 Then, bowing downe her aged backe, she kist
The wicked witch, saying, 'In that fayre face
The false resemblaunce of Deceipt, I wist,
Did closely lurke ; yet so true-seeming grace
It carried, that I scarse in darksome place
Could it discerne, though I the mother bee
Of falshood, and roote of Duessaes race.
O welcome, child ! whom I have longd to see,
And now have seene unwares. Lo ! now I goe with thee.'

28 Then to her yron wagon she betakes,
And with her beares the fowle welfavourd witch,
Through mirkesome aire her ready way she makes :
Her twyfold Teme, of which two blacke as pitch,
And two were browne, yet each to each unlich,
Did softly swim away, ne ever stamp
Unlesse she chaunst their stubborne mouths to twitch ;
Then, foming tarre, their bridles they would champ,
And trampling the fine element would fiercely ramp.

29 So well they sped, that they be come at length
Unto the place whereas the Paynim lay,
Devoid of outward sence and native strength,
Coverd with charmed cloud from vew of day,
And sight of men, since his late luckelesse fray.
His cruell wounds, with cruddy bloud congeald,
They binden up so wisely as they may,
And handle softly, till they can be heald :
So lay him in her charett, close in night conceald.

30 And, all the while she stood upon the ground,
The wakefull dogs did never cease to bay,
As giving warning of th' unwonted sound,
With which her yron wheeles did them affray,
And her darke griesly looke them much dismay :
The messenger of death, the ghastly owle,
With drery shriekes did also her bewray ;
And hungry wolves continually did howle
At her abhorred face, so filthy and so fowle.

31 Thence turning backe in silence softe they stole,
And brought the heavy corse with easy pace
To yawning gulfe of deepe Avernus hole.
By that same hole an entraunce, darke and bace,
With smoake and sulphur hiding all the place,
Descends to hell: there creature never past,
That backe retourned without heavenly grace;
But dreadfull Furies, which their chaines have brast,
And damned sprights sent forth to make ill men aghast.

32 By that same way the direfull dames doe drive
Their mournefull charett, fild with rusty blood,
And downe to Plutoes house are come bilive:
Which passing through, on every side them stood
The trembling ghosts with sad amazed mood,
Chattring their iron teeth, and staring wide
With stony eies; and all the hellish brood
Of feends infernall flockt on every side,
To gaze on erthly wight that with the Night durst ride.

33 They pas the bitter waves of Acheron,
Where many soules sit wailing woefully,
And come to fiery flood of Phlegeton,
Whereas the damned ghosts in torments fry,
And with sharp shrilling shriekes doe bootlesse cry,
Cursing high Jove, the which them thither sent.
The house of endlesse paine is built thereby,
In which ten thousand sorts of punishment
The cursed creatures doe eternally torment.

34 Before the threshold dreadfull Cerberus
His three deformed heads did lay along,
Curled with thousand adders venemous,
And lilled forth his bloody flaming tong:
At them he gan to reare his bristles strong,
And felly gnarre, untill Dayes enemy
Did him appease; then downe his taile he hong,
And suffered them to passen quietly;
For she in hell and heaven had power equally.

35 There was Ixion turned on a wheele,
For daring tempt the Queene of heaven to sin ;
And Sisyphus an huge round stone did reele
Against an hill, ne might from labour lin ;
There thristy Tantalus hong by the chin ;
And Tityus fed a vultur on his maw ;
Typhœus joynts were stretched on a gin ;
Theseus condemned to endlesse slouth by law ;
And fifty sisters water in leke vessels draw.

36 They all, beholding worldly wights in place,
Leave off their worke, unmindfull of their smart,
To gaze on them ; who forth by them doe pace,
Till they be come unto the furthest part ;
Where was a Cave ywrought by wondrous art.
Deepe, darke, uneasy, dolefull, comfortlesse,
In which sad Aesculapius far apart
Emprisond was in chaines remedilesse ;
For that Hippolytus rent corse he did redresse.

* * * *

40 Such wondrous science in mans witt to rain
When Jove avizd, that could the dead revive,
And fates expired could renew again,
Of endlesse life he might him not deprive,
But unto hell did thrust him downe alive,
With flashing thunderbolt ywounded sore :
Where, long remaining, he did alwaies strive
Himselfe with salves to health for to restore,
And slake the heavenly fire that raged evermore.

41 There auncient Night arriving did alight
From her nigh weary wayne, and in her armes
To Aesculapius brought the wounded knight :
Whome having softly disaraid of armes,
Tho gan to him discover all his harmes,
Beseeching him with prayer and with praise,
If either salves, or oyles, or herbes, or charmes,
A fordonne wight from dore of death mote raise,
He would at her request prolong her nephews daies.

42 'Ah Dame,' (quoth he) 'thou temptest me in vaine,
To dare the thing, which daily yet I rew,
And the old cause of my continued paine
With like attempt to like end to renew.
Is not enough, that, thrust from heaven dew,
Here endlesse penaunce for one fault I pay,
But that redoubled crime with vengeaunce new
Thou biddest me to eeke? Can Night defray
The wrath of thundring Jove, that rules both night and day?'

43 'Not so,' (quoth she) 'but, sith that heavens king
From hope of heaven hath thee excluded quight,
Why fearest thou, that canst not hope for thing;
And fearest not that more thee hurten might,
Now in the powre of everlasting Night?
Goe to then, O thou far renowmed sonne
Of great Apollo! shew thy famous might
In medicine, that els hath to thee wonne
Great pains, and greater praise, both never to be donne.'

44 Her words prevaild: And then the learned leach
His cunning hand gan to his wounds to lay,
And all things els the which his art did teach:
Which having seene, from thence arose away
The mother of dredd darknesse, and let stay
Aveugles sonne there in the leaches cure;
And, backe retourning, tooke her wonted way
To ronne her timely race, whilst Phoebus pure
In westerne waves his weary wagon did recure.

45 The false Duessa, leaving noyous Night,
Returnd to stately pallace of Dame Pryde:
Where when she came, she found the Faery knight
Departed thence; albee, his woundes wyde
Not throughly heald, unready were to ryde.
Good cause he had to hasten thence away;
For on a day his wary Dwarfe had spyde
Where in a dungeon deepe huge nombers lay
Of caytive wretched thralls, that wayled night and day:

46 A ruefull sight as could be seene with eie;
Of whom he learned had in secret wise
The hidden cause of their captivitie;
How mortgaging their lives to Covetise,
Through wastfull Pride and wanton Riotise,
They were by law of that proud Tyrannesse,
Provokt with Wrath and Envyes false surmise,
Condemned to that Dongeon mercilesse,
Where they should live in wo, and dye in wretchednesse

47 There was that great proud king of Babylon,
That would compell all nations to adore,
And him as onely God to call upon;
Till, through celestiall doome thrown out of dore,
Into an Oxe he was transformd of yore.
There also was king Crœsus, that enhaunst
His hart too high through his great richesse store;
And proud Antiochus, the which advaunst
His cursed hand gainst God, and on his altares daunst.

48 And them long time before, great Nimrod was,
That first the world with sword and fire warrayd;
And after him old Ninus far did pas
In princely pomp, of all the world obayd.
There also was that mightie Monarch layd
Low under all, yet above all in pride,
That name of native syre did fowle upbrayd,
And would as Ammons sonne be magnifide,
Till, scornd of God and man, a shamefull death he dide.

49 All these together in one heape were throwne,
Like carkases of beastes in butchers stall.
And in another corner wide were strowne
The Antique ruins of the Romanes fall:
Great Romulus, the Grandsyre of them all;
Proud Tarquin, and too lordly Lentulus;
Stout Scipio, and stubborne Hanniball;
Ambitious Sylla, and sterne Marius;
High Caesar, great Pompey, and fiers Antonius.

50 Amongst these mightie men were wemen mixt,
Proud wemen, vaine, forgetfull of their yoke:
The bold Semiramis, whose sides transfixt
With sonnes own blade her fowle reproches spoke:
Fayre Sthenobœa, that her selfe did choke
With wilfull chord for wanting of her will;
High minded Cleopatra, that with stroke
Of Aspes sting her selfe did stoutly kill;
And thousands moe the like that did that dongeon fill.

51 Besides the endlesse routes of wretched thralles,
Which thither were assembled day by day
From all the world, after their wofull falles,
Through wicked pride and wasted welthes decay.
But most of all, which in that dongeon lay,
Fell from high Princes courtes, or Ladies bowres,
Where they in ydle pomp, or wanton play,
Consumed had their goods and thriftlesse howres,
And lastly thrown themselves into these heavy stowres.

52 Whose case whenas the careful Dwarfe had tould,
And made ensample of their mournfull sight
Unto his Maister, he no lenger would
There dwell in perill of like painefull plight,
But earely rose; and, ere that dawning light
Discovered had the world to heaven wyde,
He by a privy Posterne tooke his flight,
That of no envious eyes he mote be spyde;
For, doubtlesse, death ensewd if any him descryde.

53 Scarse could he footing find in that fowle way,
For many corses, like a great Lay-stall,
Of murdred men, which therein strowed lay
Without remorse or decent funerall;
Which al through that great Princesse pride did fall,
And came to shamefull end. And them besyde,
Forth ryding underneath the castell wall,
A Donghill of dead carcases he spyde;
The dreadfull spectacle of that sad house of Pryde.

CANTO VI.

From lawlesse lust by wondrous grace
Fayre Una is releast:
Whom salvage nation does adore,
And learnes her wise beheast.

1 As when a ship, that flyes fayre under sayle,
An hidden rocke escaped hath unwares,
That lay in waite her wrack for to bewaile,
The Marriner yet halfe amazed stares
At perill past, and yet in doubt ne dares
To joy at his foolhappie oversight:
So doubly is distrest twixt joy and cares
The dreadlesse corage of this Elfin knight,
Having escapt so sad ensamples in his sight.

2 Yet sad he was, that his too hastie speed
The fayre Duess' had forst him leave behind;
And yet more sad, that Una, his deare dreed,
Her truth had staynd with treason so unkind:
Yet cryme in her could never creature find;
But for his love, and for her own selfe sake,
She wandred had from one to other Ynd,
Him for to seeke, ne ever would forsake,
Till her unwares the fiers Sansloy did overtake:

* * * *

6 The pitteous mayden, carefull, comfortlesse,
Does throw out thrilling shriekes, and shrieking cryes,
The last vaine helpe of wemens great distresse,
And with loud plaintes importuneth the skyes,
That molten starres doe drop like weeping eyes;
And Phœbus, flying so most shamefull sight,
His blushing face in foggy cloud implyes,
And hydes for shame. What witt of mortal wight
Can now devise to quitt a thrall from such a plight?

7 Eternall providence, exceeding thought,
Where none appeares can make her selfe a way.
A wondrous way it for this Lady wrought,
From Lyons clawes to pluck the gryped pray.
Her shrill outcryes and shrieks so loud did bray,
That all the woodes and forestes did resownd :
A troupe of Faunes and Satyres far away
Within the wood were dauncing in a rownd,
Whiles old Sylvanus slept in shady arber sownd :

8 Who, when they heard that pitteous strained voice,
In haste forsooke their rurall meriment,
And ran towardes the far rebownded noyce,
To weet what wight so loudly did lament.
Unto the place they come incontinent :
Whom when the raging Sarazin espyde,
A rude, mishapen, monstrous rablement,
Whose like he never saw, he durst not byde,
But got his ready steed, and fast away gan ryde.

9 The wyld woodgods, arrived in the place,
There find the virgin, doolfull, desolate,
With ruffled rayments, and fayre blubbred face,
As her outrageous foe had left her late ;
And trembling yet through feare of former hate.
All stand amazed at so uncouth sight,
And gin to pittie her unhappie state :
All stand astonied at her beautie bright,
In their rude eyes unworthie of so wofull plight.

10 She, more amazd, in double dread doth dwell ;
And every tender part for feare does shake.
As when a greedy Wolfe, through honger fell,
A seely Lamb far from the flock does take,
Of whom he meanes his bloody feast to make,
A Lyon spyes fast running towards him,
The innocent pray in hast he does forsake ;
Which, quitt from death, yet quakes in every lim
With chaunge of feare, to see the Lyon looke so grim.

11 Such fearefull fitt assaid her trembling hart,
Ne word to speake, ne joynt to move, she had ;
The salvage nation feele her secret smart,
And read her sorrow in her count'nance sad ;
Their frowning forheades, with rough hornes yclad,
And rustick horror, all asyde doe lay ;
And, gently grenning, shew a semblance glad
To comfort her ; and, feare to put away,
Their backward bent knees teach her humbly to obay.

12 The doubtfull Damzell dare not yet committ
Her single person to their barbarous truth ;
But still twixt feare and hope amazd does sitt,
Late learnd what harme to hasty trust ensu'th.
They, in compassion of her tender youth,
And wonder of her beautie soverayne,
Are wonne with pitty and unwonted ruth ;
And, all prostrate upon the lowly playne,
Doe kisse her feete, and fawne on her with count'nance fayne.

13 Their harts she ghesseth by their humble guise,
And yieldes her to extremitie of time :
So from the ground she fearelesse doth arise,
And walketh forth without suspect of crime.
They, all as glad as birdes of joyous Pryme,
Thence lead her forth, about her dauncing round,
Shouting, and singing all a shepheards ryme ;
And with greene braunches strowing all the ground,
Do worship her as Queene with olive girlond cround.

14 And all the way their merry pipes they sound,
That all the woods with doubled Eccho ring ;
And with their horned feet doe weare the ground,
Leaping like wanton kids in pleasant Spring.
So towards old Sylvanus they her bring ;
Who, with the noyse awaked, commeth out
To weet the cause, his weake steps governing
And aged limbs on cypresse stadle stout ;
And with an yvie twyne his waste is girt about.

15 Far off he wonders what them makes so glad ;
Or Bacchus merry fruit they did invent,
Or Cybeles franticke rites have made them mad :
They, drawing nigh, unto their God present
That flowre of fayth and beautie excellent.
The God himselfe, vewing that mirrhour rare,
Stood long amazd, and burnt in his intent ;
His own fayre Dryope now he thinkes not faire,
And Pholoe fowle, when her to this he doth compaire.

16 The woodborne people fall before her flat,
And worship her as Goddesse of the wood ;
And old Sylvanus selfe bethinkes not what
To thinke of wight so fayre, but gazing stood
In doubt to deeme her borne of earthly brood :
Sometimes dame Venus selfe he seemes to see ;
But Venus never had so sober mood :
Sometimes Diana he her takes to be,
But misseth bow and shaftes, and buskins to her knee.

17 By vew of her he ginneth to revive
His ancient love, and dearest Cyparisse ;
And calles to mind his pourtraiture alive,
How fayre he was, and yet not fayre to this ;
And how he slew with glauncing dart amisse
A gentle Hynd, the which the lovely boy
Did love as life, above all worldly blisse ;
For griefe whereof the lad n'ould after joy,
But pynd away in anguish and selfe-wild annoy.

18 The woody nymphes, faire Hamadryades,
Her to behold do thither runne apace ;
And all the troupe of light-foot Naiades
Flocke all about to see her lovely face ;
But, when they vewed have her heavenly grace,
They envy her in their malitious mind,
And fly away for feare of fowle disgrace ;
But all the Satyres scorne their woody kind,
And henceforth nothing faire but her on earth they find.

19 Glad of such lucke, the luckelesse lucky mayd
Did her content to please their feeble eyes,
And long time with that salvage people stayd,
To gather breath in many miseryes.
During which time her gentle wit she plyes
To teach them truth, which worshipt her in vaine,
And made her th' Image of Idolatryes;
But when their bootlesse zeale she did restrayne
From her own worship, they her Asse would worship fayn.

20 It fortuned, a noble warlike knight
By just occasion to that forrest came
To seeke his kindred, and the lignage right
From whence he tooke his weldeserved name:
He had in armes abroad wonne muchell fame,
And fild far landes with glorie of his might:
Plaine, faithfull, true, and enimy of shame,
And ever lov'd to fight for Ladies right;
But in vaine glorious frayes he litle did delight.

21 A Satyres sonne, yborne in forrest wyld,
By straunge adventure as it did betyde,
And there begotten of a Lady myld,
Fayre Thyamis, the daughter of Labryde;
That was in sacred bandes of wedlocke tyde
To Therion, a loose unruly swayne,
Who had more joy to raunge the forrest wyde,
And chase the salvage beast with busie payne,
Then serve his Ladies love, and waste in pleasures vayne.

24 For all he taught the tender ymp was but
To banish cowardize and bastard feare:
His trembling hand he would him force to put
Upon the Lyon and the rugged Beare;
And from the she Beares teats her whelps to teare;
And eke wyld roring Buls he would him make
To tame, and ryde their backes, not made to beare;
And the Robuckes in flight to overtake,
That everie beast for feare of him did fly, and quake.

25 Thereby so fearlesse and so fell he grew,
That his own syre, and maister of his guise,
Did often tremble at his horrid vew ;
And oft, for dread of hurt, would him advise
The angry beastes not rashly to despise,
Nor too much to provoke ; for he would learne
The Lyon stoup to him in lowly wise,
(A lesson hard) and make the Libbard sterne
Leave roaring, when in rage he for revenge did earne.

26 And for to make his powre approved more,
Wyld beastes in yron yokes he would compell ;
The spotted Panther, and the tusked Bore,
The Pardale swift, and the Tigre cruell,
The Antelope, and Wolfe both fiers and fell ;
And them constraine in equall teme to draw.
Such joy he had their stubborne harts to quell,
And sturdie courage tame with dreadfull aw,
That his beheast they feared as a tyrans law.

27 His loving mother came upon a day
Unto the woodes, to see her little sonne ;
And chaunst unwares to meet him in the way,
After his sportes and cruell pastime donne ;
When after him a Lyonesse did runne,
That roaring all with rage did lowd requere
Her children deare, whom he away had wonne :
The Lyon whelpes she saw how he did beare,
And lull in rugged armes withouten childish feare.

28 The fearefull Dame all quaked at the sight,
And turning backe gan fast to fly away ;
Untill, with love revokt from vaine affright,
She hardly yet perswaded was to stay,
And then to him these womanish words gan say :
'Ah Satyrane, my dearling and my joy,
For love of me leave off this dreadfull play ;
To dally thus with death is no fit toy :
Go, find some other play-fellowes, mine own sweet boy.'

29 In these and like delightes of bloody game
He trayned was, till ryper years he raught;
And there abode, whylst any beast of name
Walkt in that forrest, whom he had not taught
To feare his force: and then his courage haught
Desyrd of forreine foemen to be knowne,
And far abroad for straunge adventures sought;
In which his might was never overthrowne;
But through al Faery lond his famous worth was blown.

30 Yet evermore it was his maner faire,
After long labours and adventures spent,
Unto those native woods for to repaire,
To see his syre and ofspring auncient.
And now he thither came for like intent;
Where he unwares the fairest Una found,
Straunge Lady in so straunge habiliment,
Teaching the Satyres, which her sat around,
Trew sacred lore, which from her sweet lips did redound.

31 He wondred at her wisedome hevenly rare,
Whose like in womens witt he never knew;
And, when her curteous deeds he did compare,
Gan her admire, and her sad sorrowes rue,
Blaming of Fortune, which such troubles threw,
And joyd to make proofe of her cruelty
On gentle Dame, so hurtlesse and so trew:
Thenceforth he kept her goodly company,
And learnd her discipline of faith and verity.

32 But she, all vowd unto the Redcrosse Knight,
His wandring perill closely did lament,
Ne in this new acquaintaunce could delight;
But her deare heart with anguish did torment,
And all her witt in secret counsels spent,
How to escape. At last in privy wise
To Satyrane she shewed her intent;
Who, glad to gain such favour, gan devise,
How with that pensive Maid he best might thence arise.

33 So on a day, when Satyres all were gone
To do their service to Sylvanus old,
The gentle virgin, left behinde alone,
He led away with corage stout and bold.
Too late it was to Satyres to be told,
Or ever hope recover her againe :
In vaine he seekes that having cannot hold.
So fast he carried her with carefull paine,
That they the woods are past, and come now to the plaine.

34 The better part now of the lingring day
They traveild had, whenas they far espide
A weary wight forwandring by the way ;
And towards him they gan in haste to ride,
To weete of newes that did abroad betide,
Or tidings of her knight of the Redcrosse ;
But he them spying gan to turn aside
For feare, as seemd, or for some feigned losse :
More greedy they of newes fast towards him do crosse.

35 A silly man, in simple weeds forworne,
And soild with dust of the long dried way ;
His sandales were with toilsome travell torne,
And face all tand with scorching sunny ray,
As he had traveild many a sommers day
Through boyling sands of Arabie and Ynde,
And in his hand a Jacobs staffe, to stay
His weary limbs upon ; and eke behind
His scrip did hang, in which his needments he did bind.

36 The knight, approaching nigh, of him inquerd
Tidings of warre, and of adventures new ;
But warres, nor new adventures, none he herd.
Then Una gan to aske, if ought he knew,
Or heard abroad of that her champion trew,
That in his armour bare a croslet red ?
'Ay me ! Deare dame,' (quoth he) 'well may I rew
To tell the sad sight which mine eies have red ;
These eies did see that knight both living and eke ded.'

37 That cruell word her tender hart so thrild,
That suddein cold did ronne through every vaine,
And stony horrour all her sences fild
With dying fitt, that downe she fell for paine.
The knight her lightly reared up againe,
And comforted with curteous kind reliefe :
Then, wonne from death, she bid him tellen plaine
The further processe of her hidden griefe :
The lesser pangs can beare who hath endur'd the chief.

38 Then gan the Pilgrim thus : 'I chaunst this day,
This fatall day that shall I ever rew,
To see two knights, in travell on my way,
(A sory sight) arraung'd in batteil new,
Both breathing vengeaunce, both of wrathfull hew.
My feareful flesh did tremble at their strife,
To see their blades so greedily imbrew,
That, dronke with blood, yet thristed after life : [knife.'
What more ? the Redcrosse knight was slain with Paynim

39 'Ah ! dearest Lord,' (quoth she) 'how might that bee,
And he the stoutest knight that ever wonne ?'
'Ah ! dearest dame,' (quoth hee) 'how might I see
The thing that might not be, and yet was donne ?'
'Where is,' (said Satyrane) 'that Paynims sonne,
That him of life, and us of joy, hath refte ?'
'Not far away,' (quoth he) 'he hence doth wonne,
Foreby a fountaine, where I late him lefte [cleft.'
Washing his bloody wounds, that through the steele were

40 Therewith the knight thence marched forth in hast,
Whiles Una, with huge heavinesse opprest,
Could not for sorrow follow him so fast ;
And soone he came, as he the place had ghest,
Whereas that Pagan proud him selfe did rest
In secret shadow by a fountaine side :
Even he it was, that earst would have suppprest
Faire Una ; whom when Satyrane espide,
With foule reprochfull words he boldly him defide.

41 And said ; 'Arise, thou cursed Miscreaunt,
That hast with knightlesse guile, and trecherous train,
Faire knighthood fowly shamed, and doest vaunt
That good knight of the Redcrosse to have slain :
Arise, and with like treason now maintain
Thy guilty wrong, or els thee guilty yield.'
The Sarazin, this hearing, rose amain,
And, catching up in hast his three-square shield
And shining helmet, soone him buckled to the field.

42 And, drawing nigh him, said ; 'Ah ! misborn Elfe,
In evill houre thy foes thee hither sent
Anothers wrongs to wreak upon thy selfe :
Yet ill thou blamest me for having blent
My name with guile and traiterous intent :
That Redcrosse knight, perdie, I never slew ;
But had he beene where earst his armes were lent,
Th' enchaunter vaine his errour should not rew :
But thou his errour shalt, I hope, now proven trew.'

43 Therewith they gan, both furious and fell,
To thunder blowes, and fiersly to assaile
Each other, bent his enimy to quell,
That with their force they perst both plate and maile,
And made wide furrowes in their fleshes fraile,
That it would pitty any living eie.
Large floods of blood adowne their sides did raile ;
But floods of blood could not them satisfie :
Both hongred after death ; both chose to win, or die

44 So long they fight, and fell revenge pursue,
That, fainting, each themselves to breathen lett,
And, ofte refreshed, battell oft renue.
As when two Bores, with rancling malice mett,
Their gory sides fresh bleeding fiercely frett ;
Till breathlesse both themselves aside retire,
Where foming wrath, their cruell tuskes they whett,
And trample th' earth, the whiles they may respire,
Then backe to fight againe, new breathed and entire.

45 So fiersly, when these knights had breathed once,
They gan to fight retourne, increasing more
Their puissant force, and cruell rage attonce,
With heaped strokes more hugely then before ;
That with their drery wounds, and bloody gore,
They both deformed, scarsely could bee known.
By this, sad Una fraught with anguish sore,
Led with their noise which through the aire was thrown,
Arriv'd wher they in erth their fruitles blood had sown.

46 Whom all so soone as that proud Sarazin
Espide, he gan revive the memory
Of his leud lusts, and late attempted sin,
And lefte the doubtfull battell hastily,
To catch her, newly offred to his eie ;
But Satyrane, with strokes him turning, staid,
And sternely bad him other businesse plie
Then hunt the steps of pure unspotted Maid :
Wherewith he al enrag'd these bitter speaches said.

47 'O foolish faeries sonne ! what fury mad
Hath thee incenst to hast thy dolefull fate ?
Were it not better I that Lady had
Then that thou hadst repented it too late ?
Most sencelesse man he, that himselfe doth hate,
To love another : Lo ! then, for thine ayd,
Here take thy lovers token on thy pate.'
So they to fight ; the whiles the royall Mayd
Fledd farre away, of that proud Paynim sore afrayd.

48 But that false Pilgrim, which that leasing told,
Being in deed old Archimage, did stay
In secret shadow all this to behold ;
And much rejoyced in their bloody fray :
But, when he saw the Damsell passe away,
He left his stond, and her pursewd apace,
In hope to bring her to her last decay.
But for to tell her lamentable cace,
And eke this battels end, will need another place.

CANTO VII.

**The Redcrosse knight is captive made
By Gyaunt proud oppprest :
Prince Arthure meets with Una greatly with those newes distrest.**

1 WHAT man so wise, what earthly witt so ware,
As to discry the crafty cunning traine,
By which deceipt doth maske in visour faire,
And cast her coulours, died deepe in graine,
To seeme like truth, whose shape she well can faine,
And fitting gestures to her purpose frame,
The guiltlesse man with guile to entertaine ?
Great maistresse of her art was that false Dame,
The false Duessa, cloked with Fidessaes name.

2 Who when, returning from the drery Night,
She fownd not in that perilous hous of Pryde,
Where she had left the noble Redcrosse knight,
Her hoped pray, she would no lenger byde,
But forth she went to seeke him far and wide.
Ere long she fownd, whereas he wearie sate
To reste him selfe foreby a fountaine syde,
Disarmed all of yron-coted Plate ;
And by his side his steed the grassy forage ate.

3 Hee feedes upon the cooling shade, and bayes
His sweatie forehead in the breathing wynd,
Which through the trembling leaves full gently playes,
Wherein the chearefull birds of sundry kynd
Doe chaunt sweet musick to delight his mynd.
The witch approaching gan him fayrely greet,
And with reproch of carelesnes unkynd
Upbrayd, for leaving her in place unmeet, [sweet.
With fowle words tempring faire, soure gall with hony

4 Unkindnesse past, they gan of solace treat,
And bathe in pleasaunce of the joyous shade,
Which shielded them against the boyling heat,
And with greene boughes decking a gloomy glade,
About the fountaine like a girlond made ;
Whose bubbling wave did ever freshly well,
Ne ever would through fervent sommer fade :
The sacred Nymph, which therein wont to dwell,
Was out of Dianes favor, as it then befell.

5 The cause was this : one day, when Phœbe fayre
With all her band was following the chace,
This nymph, quite tyr'd with heat of scorching ayre,
Satt downe to rest in middest of the race :
The goddesse wroth gan fowly her disgrace,
And badd the waters, which from her did flow,
Be such as she her selfe was then in place.
Thenceforth her waters wexed dull and slow,
And all that drinke thereof do faint and feeble grow.

6 Hereof this gentle knight unweeting was ;
And lying down upon the sandie graile,
Dronke of the streame, as cleare as christall glas :
Eftsoones his manly forces gan to fayle,
And mightie strong was turnd to feeble frayle.
His chaunged powres at first them selves not felt ;
Till crudled cold his corage gan assayle,
And chearefull blood in fayntnes chill doth melt,
Which like a fever fit through all his bodie swelt.

7 Yet goodly court he made still to his Dame,
Pourd out in loosnesse on the grassy grownd,
Both carelesse of his health, and of his fame ;
Till at the last he heard a dreadfull sownd,
Which through the wood loud bellowing did rebownd,
That all the earth for terror seemd to shake,
And trees did tremble. Th' Elfe, therewith astownd,
Upstarted lightly from his looser make,
And his unready weapons gan in hand to take.

8 But ere he could his armour on him dight,
Or gett his shield, his monstrous enimy
With sturdie steps came stalking in his sight,
An hideous Geaunt, horrible and hye,
That with his tallnesse seemd to threat the skye;
The ground eke groned under him for dreed:
His living like saw never living eye,
Ne durst behold: his stature did exceed
The hight of three the tallest sonnes of mortall seed.

* * * *

10 So growen great, through arrogant delight
Of th' high descent whereof he was yborne,
And through presumption of his matchlesse might,
All other powres and knighthood he did scorne.
Such now he marcheth to this man forlorne,
And left to losse; his stalking steps are stayde
Upon a snaggy Oke, which he had torne
Out of his mothers bowelles, and it made
His mortall mace, wherewith his foemen he dismayde.

11 That, when the knight he spyde, he gan advaunce
With huge force and insupportable mayne,
And towardes him with dreadfull fury praunce;
Who, haplesse, and eke hopelesse, all in vaine
Did to him pace sad battaile to darrayne,
Disarmd, disgraste, and inwardly dismayde;
And eke so faint in every joynt and vayne,
Through that fraile fountain which him feeble made,
That scarsely could he weeld his bootlesse single blade.

12 The Geaunt strooke so maynly mercilesse,
That could have overthrowne a stony towre;
And, were not hevenly grace that did him blesse,
He had been pouldred all as thin as flowre:
But he was wary of that deadly stowre,
And lightly lept from underneath the blow:
Yet so exceeding was the villeins powre,
That with the winde it did him overthrow,
And all his sences stound that still he lay full low

13 As when that divelish yron Engin, wrought
In deepest Hell, and framed by Furies skill,
With windy Nitre and quick Sulphur fraught,
And ramd with bollet rownd, ordaind to kill,
Conceiveth fyre, the heavens it doth fill
With thundring noyse, and all the ayre doth choke,
That none can breath, nor see, nor heare at will,
Through smouldry cloud of duskish stincking smoke;
That th' only breath him daunts, who hath escapt the stroke.

14 So daunted when the Geaunt saw the knight,
His heavie hand he heaved up on hye,
And him to dust thought to have battred quight,
Until Duessa loud to him gan crye,
'O great Orgoglio! greatest under skye,
O! hold thy mortall hand for Ladies sake;
Hold for my sake, and doe him not to dye,
But vanquisht thine eternall bondslave make,
And me, thy worthy meed, unto thy Leman take.'

15 He hearkned, and did stay from further harmes,
To gayne so goodly guerdon as she spake:
So willingly she came into his armes,
Who her as willingly to grace did take,
And was possessed of his newfound make.
Then up he tooke the slombred sencelesse corse
And, ere he could out of his swowne awake,
Him to his castle brought with hastie forse,
And in a Dongeon deepe him threw without remorse.

16 From that day forth Duessa was his deare,
And highly honourd in his haughtie eye:
He gave her gold and purple pall to weare,
And triple crowne set on her head full hye,
And her endowd with royall majestye.
Then, for to make her dreaded more of men,
And peoples hartes with awfull terror tye,
A monstrous beast ybredd in filthy fen
He chose, which he had kept long time in darksom den.

17 Such one it was, as that renowmed Snake
Which great Alcides in Stremona slew,
Long fostred in the filth of Lerna lake:
Whose many heades, out budding ever new,
Did breed him endlesse labor to subdew.
But this same Monster much more ugly was,
For seven great heads out of his body grew,
An yron brest, and back of scaly bras,
And all embrewd in blood his eyes did shine as glas.

18 His tayle was stretched out in wondrous length,
That to the hous of hevenly gods it raught:
And with extorted powre, and borrow'd strength,
The everburning lamps from thence it braught,
And prowdly threw to ground, as things of naught;
And underneath his filthy feet did tread
The sacred thinges, and holy heastes foretaught.
Upon this dreadfull Beast with sevenfold head
He sett the false Duessa, for more aw and dread.

19 The wofull Dwarfe, which saw his maisters fall
Whiles he had keeping of his grasing steed,
And valiant knight become a caytive thrall,
When all was past, tooke up his forlorne weed;
His mightie Armour, missing most at need;
His silver shield, now idle, maisterlesse;
His poynant speare that many made to bleed,
The rueful moniments of heavinesse;
And with them all departes to tell his great distresse.

20 He had not travaild long, when on the way
He wofull Lady, wofull Una, met,
Fast flying from that Paynims greedy pray,
Whilest Satyrane him from pursuit did let:
Who when her eyes she on the Dwarf had set,
And saw the signes that deadly tydinges spake,
She fell to ground for sorrowfull regret,
And lively breath her sad brest did forsake;
Yet might her pitteous hart be seene to pant and quake.

21 The messenger of so unhappie newes
Would faine have dyde: dead was his hart within,
Yet outwardly some little comfort shewes.
At last, recovering hart, he does begin
To rubb her temples, and to chafe her chin,
And everie tender part does tosse and turne:
So hardly he the flitted life does win
Unto her native prison to retourne;
Then gins her grieved ghost thus to lament and mourne:

22 'Ye dreary instruments of dolefull sight,
That doe this deadly spectacle behold,
Why doe ye lenger feed on loathed light,
Or liking find to gaze on earthly mould,
Sith cruell fates the carefull threds unfould,
The which my life and love together tyde?
Now let the stony dart of senselesse cold
Perce to my hart, and pas through everie side,
And let eternall night so sad sight fro me hyde.

23 'O lightsome day! the lampe of highest Jove,
First made by him mens wandring wayes to guyde,
When darknesse he in deepest dongeon drove,
Henceforth thy hated face for ever hyde,
And shut up heavens windowes shyning wyde;
For earthly sight can nought but sorrow breed,
And late repentance which shall long abyde:
Mine eyes no more on vanitie shall feed,
But seeled up with death shall have their deadly meed.'

24 Then downe againe she fell unto the ground,
But he her quickly reared up againe:
Thrise did she sinke adowne in deadly swownd,
And thrise he her reviv'd with busie paine.
At last when life recover'd had the raine,
And over-wrestled his strong enimy,
With foltring tong, and trembling everie vaine,
'Tell on,' (quoth she) 'the wofull Tragedy,
The which these reliques sad present unto mine eye.

25 'Tempestuous fortune hath spent all her spight,
And thrilling sorrow throwne his utmost dart:
The sad tong cannot tell more heavy plight
Then that I feele, and harbour in mine hart:
Who hath endur'd the whole can beare ech part.
If death it be, it is not the first wound
That launched hath my brest with bleeding smart.
Begin, and end the bitter balefull stound;
If lesse then that I feare, more favour I have found.'

26 Then gan the Dwarfe the whole discourse declare;
The subtile traines of Archimago old,
The wanton loves of false Fidessa fayre,
Bought with the blood of vanquisht Paynim bold;
The wretched payre transformed to treën mould;
The house of Pryde, and perilles round about;
The combat which he with Sansjoy did hould;
The lucklesse conflict with the Gyaunt stout,
Wherein captiv'd, of life or death he stood in doubt.

27 She heard with patience all unto the end,
And strove to maister sorrowfull assay,
Which greater grew the more she did contend,
And almost rent her tender hart in tway;
And love fresh coles unto her fire did lay;
For greater love, the greater is the losse.
Was never Lady loved dearer day
Then she did love the knight of the Redcrosse,
For whose deare sake so many troubles her did tosse

28 At last when fervent sorrow slaked was,
She up arose, resolving him to find
Alive or dead; and forward forth doth pas,
All as the Dwarfe the way to her assynd;
And evermore, in constant carefull mind,
She fedd her wound with fresh renewed bale.
Long tost with stormes, and bet with bitter wind,
High over hills, and lowe adowne the dale,
She wandred many a wood, and measurd many a vale.

29 At last she chaunced by good hap to meet
A goodly knight, faire marching by the way,
Together with his Squyre, arayed meet:
His glitterand armour shined far away,
Like glauncing light of Phœbus brightest ray;
From top to toe no place appeared bare,
That deadly dint of steele endanger may.
Athwart his brest a bauldrick brave he ware, [rare.
That shind, like twinkling stars, with stones most pretious

30 And in the midst thereof one pretious stone
Of wondrous worth, and eke of wondrous mights,
Shapt like a Ladies head, exceeding shone,
Like Hesperus emongst the lesser lights,
And strove for to amaze the weaker sights:
Thereby his mortall blade full comely hong
In yvory sheath, ycarv'd with curious slights,
Whose hilts were burnisht gold, and handle strong
Of mother perle; and buckled with a golden tong.

31 His haughtie Helmet, horrid all with gold,
Both glorious brightnesse and great terrour bredd:
For all the crest a Dragon did enfold
With greedie pawes, and over all did spredd
His golden winges: his dreadfull hideous hedd,
Close couched on the beaver, seemd to throw
From flaming mouth bright sparckles fiery redd,
That suddeine horrour to faint hartes did show;
And scaly tayle was stretcht adowne his back full low.

32 Upon the top of all his loftie crest,
A bunch of heares discolourd diversly,
With sprincled pearle and gold full richly drest,
Did shake, and seemd to daunce for jollity,
Like to an almond tree ymounted hye
On top of greene Selinis all alone,
With blossoms brave bedecked daintily;
Whose tender locks do tremble every one
At everie little breath that under heaven is blowne.

33 His warlike shield all closely cover'd was,
Ne might of mortall eye be ever seene ;
Not made of steele, nor of enduring bras,
Such earthly mettals soon consumed beene,
But all of Diamond perfect pure and cleene
It framed was, one massy entire mould,
Hewn out of Adamant rocke with engines keene,
That point of speare it never percen could,
Ne dint of direfull sword divide the substance would.

34 The same to wight he never wont disclose,
But whenas monsters huge he would dismay,
Or daunt unequall armies of his foes,
Or when the flying heavens he would affray ;
For so exceeding shone his glistring ray,
That Phœbus golden face it did attaint,
As when a cloud his beames doth over-lay ;
And silver Cynthia wexed pale and faynt,
As when her face is staynd with magicke arts constraint.

35 No magicke arts hereof had any might,
Nor bloody wordes of bold Enchaunters call ;
But all that was not such as seemd in sight
Before that shield did fade, and suddeine fall :
And when him list the raskall routes appall,
Men into stones therewith he could transmew,
And stones to dust, and dust to nought at all ;
And, when him list the prouder lookes subdew,
He would them gazing blind, or turne to other hew.

36 Ne let it seeme that credence this exceedes ;
For he that made the same was knowne right well
To have done much more admirable deedes.
It Merlin was, which whylome did excell
All living wightes in might of magicke spell :
Both shield and sword, and armour all he wrought
For this young Prince, when first to armes he fell ;
But, when he dyde, the Faery Queene it brought
To Faerie lond, where yet it may be seene, if sought.

37 A gentle youth, his dearely loved Squire,
His speare of heben wood behind him bare,
Whose harmeful head, thrise heated in the fire,
Had riven many a brest with pikehead square:
A goodly person, and could menage faire
His stubborne steed with curbed canon bitt,
Who under him did trample as the aire,
And chauft that any on his backe should sitt:
The yron rowels into frothy fome he bitt.

38 Whenas this knight nigh to the Lady drew,
With lovely court he gan her entertaine;
But, when he heard her answers loth, he knew
Some secret sorrow did her heart distraine;
Which to allay, and calme her storming paine,
Faire feeling words he wisely gan display,
And for her humor fitting purpose faine,
To tempt the cause it selfe for to bewray,
Wherewith enmovd, these bleeding words she gan to say.

39 'What worlds delight, or joy of living speach,
Can hart, so plungd in sea of sorrowes deep,
And heaped with so huge misfortunes, reach?
The carefull cold beginneth for to creep,
And in my heart his yron arrow steep,
Soone as I think upon my bitter bale.
Such helplesse harmes yts better hidden keep,
Then rip up griefe where it may not availe:
My last left comfort is my woes to weepe and waile.'

40 'Ah Lady deare,' quoth then the gentle knight,
'Well may I ween your griefe is wondrous great;
For wondrous great griefe groneth in my spright,
Whiles thus I heare you of your sorrowes treat.
But, woefull Lady, let me you entrete,
For to unfold the anguish of your hart:
Mishaps are maistred by advice discrete,
And counsell mitigates the greatest smart:
Found never help who never would his hurts impart.'

41 'O, but,' (quoth she) 'great griefe will not be tould,
And can more easily be thought then said.'
'Right so,' (quoth he) 'but he that never would
Could never: will to might gives greatest aid.'
'But griefe,' (quoth she) 'does greater grow displaid,
If then it find not helpe, and breeds despaire.'
'Despaire breeds not,' (quoth he) 'where faith is staid.'
'No faith so fast,' (quoth she) 'but flesh does paire.'
'Flesh may empaire,' (quoth he) 'but reason can repaire.'

42 His goodly reason, and well-guided speach,
So deepe did settle in her gracious thought,
That her perswaded to disclose the breach
Which love and fortune in her heart had wrought;
And said; 'Faire Sir, I hope good hap hath brought
You to inquere the secrets of my griefe,
Or that your wisedome will direct my thought,
Or that your prowesse can me yield reliefe:
Then, heare the story sad, which I shall tell you briefe

43 'The forlorne Maiden, whom your eies have seene
The laughing stocke of fortunes mockeries,
Am th' onely daughter of a King and Queene,
Whose parents deare, whiles equal destinies
Did ronne about, and their felicities
The favourable heavens did not envy,
Did spred their rule through all the territories,
Which Phison and Euphrates floweth by,
And Gehons golden waves doe wash continually:

44 'Till that their cruell cursed enemy,
An huge great Dragon, horrible in sight,
Bred in the loathly lakes of Tartary,
With murdrous ravine, and devouring might,
Their kingdome spoild, and countrey wasted quight:
Themselves, for feare into his jawes to fall,
He forst to castle strong to take their flight;
Where, fast embard in mighty brasen wall,
He has them now fowr years besiegd to make them thrall.

45 'Full many knights, adventurous and stout,
Have enterpriz'd that Monster to subdew.
From every coast that heaven walks about
Have thither come the noble Martial crew,
That famous harde atchievements still pursew;
Yet never any could that girlond win,
But all still shronke, and still he greater grew:
All they, for want of faith, or guilt of sin,
The pitteous pray of his fiers cruelty have bin.

46 'At last, yled with far reported praise,
Which flying fame throughout the world had spred,
Of doughty knights, whom Faery land did raise,
That noble order hight of Maidenhed,
Forthwith to court of Gloriane I sped,
Of Gloriane, great Queene of glory bright,
Whose kingdomes seat Cleopolis is red;
There to obtaine some such redoubted knight,
That Parents deare from tyrants powre deliver might.

47 'Yt was my chaunce (my chaunce was faire and good)
There for to find a fresh unproved knight;
Whose manly hands imbrewd in guilty blood
Had never beene, ne ever by his might
Had throwne to ground the unregarded right:
Yet of his prowesse proofe he since hath made
(I witnes am) in many a cruell fight;
The groning ghosts of many one dismaide
Have felt the bitter dint of his avenging blade.

48 'And ye, the forlorne reliques of his powre,
His biting sword, and his devouring speare,
Which have endured many a dreadfull stowre,
Can speake his prowesse that did earst you beare,
And well could rule; now he hath left you heare
To be the record of his ruefull losse,
And of my dolefull disadventurous deare.
O! heavie record of the good Redcrosse,
Where have yee left your lord that could so well you tosse?

49 'Well hoped I, and faire beginnings had,
That he my captive languor should redeeme :
Till, all unweeting, an Enchaunter bad
His sence abusd, and made him to misdeeme
My loyalty, not such as it did seeme,
That rather death desire then such despight.
Be judge, ye heavens, that all things right esteeme,
How I him lov'd, and love with all my might.
So thought I eke of him, and think I thought aright.

50 'Thenceforth me desolate he quite forsooke,
To wander where wilde fortune would me lead,
And other bywaies he himselfe betooke,
Where never foote of living wight did tread,
That brought not backe the balefull body dead :
In which him chaunced false Duessa meete,
Mine onely foe, mine onely deadly dread ;
Who with her witchcraft, and misseeming sweete,
Inveigled him to follow her desires unmeete.

51 'At last, by subtile sleights she him betraid
Unto his foe, a Gyaunt huge and tall ;
Who him disarmed, dissolute, dismaid,
Unwares surprised, and with mighty mall
The monster mercilesse him made to fall,
Whose fall did never foe before behold :
And now in darkesome dungeon, wretched thrall,
Remedilesse for aie he doth him hold.
This is my cause of griefe, more great then may be told.'

52 Ere she had ended all she gan to faint :
But he her comforted, and faire bespake :
'Certes, Madame, ye have great cause of plaint,
That stoutest heart, I weene, could cause to quake :
But be of cheare, and comfort to you take ;
For till I have acquitt your captive knight,
Assure your selfe I will you not forsake.'
His chearefull words reviv'd her chearelesse spright,
So forth they went, the Dwarfe them guiding ever right.

CANTO VIII.

Faire virgin, to redeeme her deare,
Brings Arthure to the fight:
Who slayes the Gyaunt, wounds the beast,
And strips Duessa quight.

1 Ay me! how many perils doe enfold
The righteous man, to make him daily fall,
Were not that heavenly grace doth him uphold,
And stedfast truth acquite him out of all.
Her love is firme, her care continuall,
So oft as he, through his own foolish pride
Or weaknes, is to sinfull bands made thrall:
Els should this Redcrosse knight in bands have dyde,
For whose deliverance she this Prince doth thither guyd.

2 They sadly traveild thus, untill they came
Nigh to a castle builded strong and hye:
Then cryde the Dwarfe, 'Lo! yonder is the same,
In which my Lord, my liege, doth lucklesse ly
Thrall to that Gyaunts hatefull tyranny:
Therefore, deare Sir, your mightie powres assay.'
The noble knight alighted by and by
From loftie steed, and badd the Ladie stay,
To see what end of fight should him befall that day.

3 So with his Squire, th' admirer of his might,
He marched forth towardes that castle wall,
Whose gates he fownd fast shutt, ne living wight
To warde the same, nor answere commers call.
Then tooke that Squire an horne of bugle small,
Which hong adowne his side in twisted gold
And tasselles gay. Wyde wonders over all
Of that same hornes great virtues weren told,
Which had approved bene in uses manifold.

4 Was never wight that heard that shrilling sownd,
But trembling feare did feel in every vaine :
Three miles it might be easy heard arownd,
And Ecchoes three aunswer'd it selfe againe :
No false enchauntment, nor deceiptfull traine,
Might once abide the terror of that blast,
But presently was void and wholly vaine :
No gate so strong, no locke so firme and fast,
But with that percing noise flew open quite, or brast.

5 The same before the Geaunts gate he blew,
That all the castle quaked from the grownd,
And every dore of freewill open flew.
The Gyaunt selfe, dismaied with that sownd,
Where he with his Duessa dalliaunce fownd,
In hast came rushing forth from inner bowre,
With staring countenance sterne, as one astownd,
And staggering steps, to weet what suddein stowre [powre.
Had wrought that horror strange, and dar'd his dreaded

6 And after him the proud Duessa came,
High mounted on her many headed beast,
And every head with fyrie tongue did flame,
And every head was crowned on his creast,
And bloody mouthed with late cruell feast.
That when the knight beheld, his mightie shild
Upon his manly arme he soone addrest,
And at him fiersly flew, with corage fild,
And eger greedinesse through every member thrild.

7 Therewith the Gyant buckled him to fight,
Inflamed with scornefull wrath and high disdaine,
And lifting up his dreadfull club on hight,
All armed with ragged snubbes and knottie graine,
Him thought at first encounter to have slaine.
But wise and wary was that noble Pere ;
And, lightly leaping from so monstrous maine,
Did fayre avoide the violence him nere :
It booted nought to thinke such thunderbolts to beare.

8 Ne shame he thought to shonne so hideous might :
The ydle stroke, enforcing furious way,
Missing the marke of his misaymed sight,
Did fall to ground, and with his heavy sway
So deepely dinted in the driven clay,
That three yardes deepe a furrow up did throw.
The sad earth, wounded with so sore assay,
Did grone full grievous underneath the blow, [show.
And trembling with strange feare did like an erthquake

9 As when almightie Jove, in wrathfull mood
To wreake the guilt of mortall sins is bent,
Hurles forth his thundring dart with deadly food
Enrold in flames, and smouldring dreriment,
Through riven cloudes and molten firmament ;
The fiers threeforked engin, making way,
Both loftie towres and highest trees hath rent,
And all that might his angry passage stay ;
And, shooting in the earth, castes up a mount of clay.

10 His boystrous club, so buried in the grownd,
He could not rearen up againe so light,
But that the Knight him at advantage fownd ;
And, whiles he strove his combred clubbe to quight
Out of the earth, with blade all burning bright
He smott off his left arme, which like a block
Did fall to ground, depriv'd of native might ;
Large streames of blood out of the truncked stock
Forth gushed, like fresh water streame from riven rocke.

11 Dismayed with so desperate deadly wound,
And eke impatient of unwonted payne,
He loudly brayd with beastly yelling sownd,
That all the fieldes rebellowed againe.
As great a noyse, as when in Cymbrian plaine
An herd of Bulls, whom kindly rage doth sting,
Doe for the milky mothers want complaine,
And fill the fieldes with troublous bellowing :
The neighbor woods arownd with hollow murmur ring.

12 That when his deare Duessa heard, and saw
The evil stownd that daungerd her estate,
Unto his aide she hastily did draw
Her dreadfull beast; who, swolne with blood of late,
Came ramping forth with proud presumpteous gate,
And threatned all his heades like flaming brandes,
But him the Squire made quickly to retrate,
Encountring fiers with single sword in hand;
And twixt him and his Lord did like a bulwarke stande.

13 The proud Duessa, full of wrathfull spight,
And fiers disdaine to be affronted so,
Enforst her purple beast with all her might,
That stop out of the way to overthroe,
Scorning the let of so unequall foe:
But nathemore would that corageous swayne
To her yeeld passage gainst his Lord to goe,
But with outrageous strokes did him restraine,
And with his body bard the way atwixt them twaine.

14 Then tooke the angrie witch her golden cup,
Which still she bore, replete with magick artes;
Death and despeyre did many thereof sup,
And secret poyson through their inner partes,
Th' eternall bale of heavie wounded harts:
Which, after charmes and some enchauntments said,
She lightly sprinkled on his weaker partes:
Therewith his sturdie corage soon was quayd,
And all his sences were with suddein dread dismayd.

15 So downe he fell before the cruell beast,
Who on his neck his bloody clawes did seize,
That life nigh crusht out of his panting brest:
No powre he had to stirre, nor will to rize.
That when the carefull knight gan well avise,
He lightly left the foe with whom he fought,
And to the beast gan turne his enterprise;
For wondrous anguish in his hart it wrought,
To see his loved Squyre into such thraldom brought:

16 And, high advauncing his blood-thirstie blade,
Stroke one of those deformed heads so sore,
That of his puissaunce proud ensample made:
His monstrous scalpe downe to his teeth it tore,
And that misformed shape misshaped more.
A sea of blood gusht from the gaping wownd,
That her gay garments staynd with filthy gore,
And overflowed all the field arownd,
That over shoes in blood he waded on the grownd.

17 Thereat he rored for exceeding paine,
That to have heard great horror would have bred;
And scourging th' emptie ayre with his long trayne,
Through great impatience of his grieved hed,
His gorgeous ryder from her loftie sted
Would have cast downe, and trodd in durty myre,
Had not the Gyaunt soone her succoured;
Who, all enrag'd with smart and frantick yre,
Came hurtling in full fiers, and forst the knight retyre.

18 The force, which wont in two to be disperst,
In one alone left hand he now unites,
Which is through rage more strong then both were erst;
With which his hideous club aloft he dites,
And at his foe with furious rigor smites,
That strongest Oake might seeme to overthrow.
The stroke upon his shield so heavie lites,
That to the ground it doubleth him full low:
What mortall wight could ever beare so monstrous blow?

19 And in his fall his shield, that covered was,
Did loose his vele by chaunce, and open flew;
The light whereof, that hevens light did pas,
Such blazing brightnesse through the ayer threw,
That eye mote not the same endure to vew.
Which when the Gyaunt spyde with staring eye,
He downe let fall his arme, and soft withdrew
His weapon huge, that heaved was on hye
For to have slain the man, that on the ground did lye.

20 And eke the fruitfull-headed beast, amazd
At flashing beames of that sunshiny shield,
Became stark blind, and all his senses dazd,
That downe he tumbled on the durtie field,
And seemd himselfe as conquered to yield.
Whom when his maistresse proud perceiv'd to fall,
Whiles yet his feeble feet for faintnesse reeld,
Unto the Gyaunt lowdly she gan call;
'O! helpe, Orgoglio; helpe! or els we perish all.'

21 At her so pitteous cry was much amoov'd
Her champion stout; and for to ayde his frend,
Againe his wonted angry weapon proov'd,
But all in vaine, for he has redd his end
In that bright shield, and all his forces spend
Them selves in vaine: for, since that glauncing sight,
He hath no powre to hurt, nor to defend.
As where th' Almighties lightning brond does light,
It dimmes the dazed eyen, and daunts the senses quight.

22 Whom when the Prince, to batteill new addrest
And threatning high his dreadfull stroke, did see,
His sparkling blade about his head he blest,
And smote off quite his right leg by the knee,
That downe he tombled; as an aged tree,
High growing on the top of rocky clift,
Whose hartstrings with keene steele nigh hewen be;
The mightie trunck, halfe rent with ragged rift,
Doth roll adowne the rocks, and fall with fearefull drift.

23 Or as a Castle, reared high and round,
By subtile engins and malitious slight
Is undermined from the lowest ground,
And her foundation forst, and feebled quight,
At last downe falles; and with her heaped hight
Her hastie ruine does more heavie make,
And yields it selfe unto the victours might.
Such was this Gyaunts fall, that seemd to shake
The stedfast globe of earth, as it for feare did quake.

24 The knight, then lightly leaping to the pray,
With mortall steele him smot againe so sore,
That headlesse his unweldy bodie lay,
All wallowd in his owne fowle bloody gore,
Which flowed from his wounds in wondrous store.
But, soone as breath out of his brest did pas,
That huge great body, which the Gyaunt bore,
Was vanisht quite; and of that monstrous mas
Was nothing left, but like an emptie blader was.

25 Whose grievous fall when false Duessa spyde,
Her golden cup she cast unto the ground,
And crowned mitre rudely threw asyde:
Such percing griefe her stubborne hart did wound,
That she could not endure that dolefull stound
But leaving all behind her fled away:
The light-foot Squyre her quickly turnd around,
And, by hard meanes enforcing her to stay,
So brought unto his Lord as his deserved pray.

26 The roiall Virgin which beheld from farre,
In pensive plight and sad perplexitie,
The whole atchievement of this doubtfull warre,
Came running fast to greet his victorie,
With sober gladnesse and myld modestie;
And with sweet joyous cheare him thus bespake:
'Fayre braunch of noblesse, flowre of chevalrie,
That with your worth the world amazed make,
How shall I quite the paynes ye suffer for my sake?

27 'And you, fresh budd of vertue springing fast,
Whom these sad eyes saw nigh unto deaths dore,
What hath poore Virgin for such perill past
Wherewith you to reward? Accept therefore
My simple selfe, and service evermore:
And he that high does sit, and all things see
With equall eye, their merites to restore,
Behold what ye this day have done for mee,
And what I cannot quite requite with usuree.

28 But sith the heavens, and your faire handeling,
Have made you master of the field this day,
Your fortune maister eke with governing,
And, well begonne, end all so well, I pray!
Ne let that wicked woman scape away;
For she it is, that did my Lord bethrall,
My dearest Lord, and deepe in dongeon lay,
Where he his better dayes hath wasted all:
O heare, how piteous he to you for ayd does call!'

29 Forthwith he gave in charge unto his Squyre,
That scarlot witch to keepen carefully;
Whyles he himselfe with greedie great desyre
Into the Castle entred forcibly,
Where living creature none he did espye.
Then gan he lowdly through the house to call,
But no man car'd to answere to his crye:
There raignd a solemne silence over all;
Nor voice was heard, nor wight was seene in bowre or hall,

30 At last, with creeping crooked pace forth came
An old old man, with beard as white as snow,
That on a staffe his feeble steps did frame,
And guyde his wearie gate both too and fro,
For his eye sight him fayled long ygo;
And on his arme a bounch of keyes he bore,
The which unused rust did overgrow:
Those were the keyes of every inner dore;
But he could not them use, but kept them still in store.

31 But very uncouth sight was to behold,
How he did fashion his untoward pace;
For as he forward moovd his footing old,
So backward still was turnd his wrincled face:
Unlike to men, who ever, as they trace,
Both feet and face one way are wont to lead.
This was the auncient keeper of that place,
And foster father of the Gyaunt dead;
His name Ignaro did his nature right aread.

32 His reverend heares and holy gravitee
The knight much honord, as beseemed well ;
And gently askt, where all the people bee,
Which in that stately building wont to dwell :
Who answerd him full soft, *he could not tell.*
Again he askt, where that same knight was layd,
Whom great Orgoglio with his puissaunce fell
Had made his caytive thrall : againe he sayde,
He could not tell ; ne ever other answere made.

33 Then asked he, which way he in might pas ?
He could not tell, againe he answered.
Thereat the courteous knight displeased was.
And said ; 'Old syre, it seemes thou hast not red
How ill it sits with that same silver hed,
In vaine to mocke, or mockt in vaine to bee :
But if thou be, as thou art pourtrahed
With natures pen, in ages grave degree,
Aread in graver wise what I demaund of thee.'

34 His answere likewise was, *he could not tell :*
Whose sencelesse speach, and doted ignorance,
Whenas the noble Prince had marked well,
He ghest his nature by his countenance,
And calmd his wrath with goodly temperance.
Then, to him stepping, from his arme did reach
Those keyes, and made himselfe free enterance.
Each dore he opened without any breach,
There was no barre to stop, nor foe him to impeach.

35 There all within full rich arayd he found,
With royall arras, and resplendent gold,
And did with store of every thing abound,
That greatest Princes presence might behold.
But all the floore (too filthy to be told)
With blood of guiltlesse babes, and innocents trew,
Which there were slaine as sheepe out of the fold,
Defiled was, that dreadfull was to vew ;
And sacred ashes over it was strowed new.

36 And there beside of marble stone was built
An Altare, carv'd with cunning ymagery,
On which trew Christians blood was often spilt,
And holy Martyres often doen to dye
With cruell malice and strong tyranny:
Whose blessed spirites, from underneath the stone,
To God for vengeance cryde continually;
And with great griefe were often heard to grone,
That hardest heart would bleede to hear their piteous mone

37 Through every rowme he sought, and everie bowr,
But no where could he find that wofull thrall:
At last he came unto an yron doore,
That fast was lockt, but key found not at all
Emongst that bounch to open it withall;
But in the same a little grate was pight,
Through which he sent his voyce, and lowd did call
With all his powre, to weet if living wight
Were housed therewithin, whom he enlargen might.

38 Therewith an hollow, dreary, murmuring voyce
These pitteous plaintes and dolours did resound:
'O! who is that, which bringes me happy choyce
Of death, that here lye dying every stound,
Yet live perforce in balefull darknesse bound?
For now three Moones have changed thrice their hew,
And have been thrice hid underneath the ground,
Since I the heavens chearefull face did vew.
O! welcome thou, that doest of death bring tydings trew.'

39 Which when that Champion heard, with piercing point
Of pitty deare his hart was thrilled sore;
And trembling horrour ran through every joynt,
For ruth of gentle knight so fowle forlore:
Which shaking off, he rent that yron dore
With furious force and indignation fell;
Where entred in, his foot could find no flore,
But all a deepe descent, as dark as hell,
That breathed ever forth a filthie banefull smell.

40 But nether darkenesse fowle, nor filthy bands,
Nor noyous smell, his purpose could withhold,
(Entire affection hateth nicer hands)
But that with constant zele and corage bold,
After long paines and labors manifold,
He found the meanes that Prisoner up to reare;
Whose feeble thighes, unable to uphold
His pined corse, him scarse to light could beare;
A ruefull spectacle of death and ghastly drere.

41 His sad dull eies, deepe sunck in hollow pits,
Could not endure th' unwonted sunne to view;
His bare thin cheekes for want of better bits,
And empty sides deceived of their dew,
Could make a stony hart his hap to rew;
His rawbone armes, whose mighty brawned bowrs
Were wont to rive steele plates, and helmets hew,
Were clene consum'd; and all his vitall powres
Decayd, and al his flesh shronk up like withered flowres.

42 Whome when his Lady saw, to him she ran,
With hasty joy: to see him made her glad,
And sad to view his visage pale and wan,
Who earst in flowres of freshest youth was clad.
Tho, when her well of teares she wasted had,
She said; 'Ah dearest Lord! what evill starre
On you hath frownd, and pourd his influence bad,
That of your selfe ye thus berobbed arre,
And this misseeming hew your manly looks doth marre?

43 'But welcome now, my Lord in wele or woe,
Whose presence I have lackt too long a day:
And fie on Fortune, mine avowed foe,
Whose wrathful wreakes them selves doe now alay;
And for these wronges shall treble penaunce pay
Of treble good: good growes of evils priefe.'
The chearelesse man, whom sorrow did dismay,
Had no delight to treaten of his griefe;
His long endured famine needed more reliefe.

44 'Faire Lady,' then said that victorious knight,
'The things, that grievous were to doe, or beare,
Them to renew, I wote, breeds no delight,
Best musicke breeds delight in loathing eare;
But th' only good that growes of passed feare
Is to be wise, and ware of like agein.
This daies ensample hath this lesson deare
Deepe written in my heart with yron pen,
That blisse may not abide in state of mortall men.

45 'Henceforth, Sir knight, take to you wonted strength,
And maister these mishaps with patient might.
Loe! where your foe lies strecht in monstrous length;
And loe! that wicked woman in your sight,
The roote of all your care and wretched plight,
Now in your powre, to let her live, or die.'
'To doe her die,' (quoth Una) 'were despight,
And shame t'avenge so weake an enimy;
But spoile her of her scarlot robe, and let her fly.'

46 So, as she bad, that witch they disaraid,
And robd of roiall robes, and purple pall,
And ornaments that richly were displaid;
Ne spared they to strip her naked all.
Then, when they had despoyld her tire and call,
Such as she was their eies might her behold,
That her misshaped parts did them appall:
A loathly, wrinckled hag, ill favoured, old,
Whose secret filth good manners biddeth not be told.

* * * *

49 Which when the knights beheld amazd they were,
And wondred at so fowle deformed wight.
'Such then,' (said Una,) 'as she seemeth here,
Such is the face of falshood: such the sight
Of fowle Duessa, when her borrowed light
Is laid away, and counterfesaunce knowne.'
Thus when they had the witch disrobed quight,
And all her filthy feature open showne,
They let her goe at will, and wander waies unknowne,

50 Shee, flying fast from heavens hated face,
And from the world that her discover'd wide,
Fled to the wastfull wildernesse apace,
From living eies her open shame to hide,
And lurkt in rocks and caves, long unespide.
But that faire crew of knights, and Una faire,
Did in that castle afterwards abide,
To rest them selves, and weary powres repaire;
Where store they fownd of al that dainty was and rare.

CANTO IX.

**His loves and lignage Arthure tells:
The knights knitt friendly bands:
Sir Trevisan flies from Despeyre,
Whom Redcros knight withstands.**

1 O goodly golden chayne, wherewith yfere
The vertues linked are in lovely wize;
And noble mindes of yore allyed were,
In brave poursuitt of chevalrous emprize,
That none did others safety despize,
Nor aid envy to him in need that stands;
But friendly each did others praise devize,
How to advaunce with favourable hands, [bands.
As this good Prince redeemd the Redcrosse knight from

2 Who when their powres, empayrd through labor long,
With dew repast they had recured well,
And that weake captive wight now wexed strong,
Them list no lenger there at leasure dwell,
But forward fare as their adventures fell:
But, ere they parted, Una faire besought
That straunger knight his name and nation tell;
Least so great good, as he from her had wrought,
Should die unknown, and buried be in thankles thought.

3 'Faire virgin,' (said the Prince,) 'yee me require
A thing without the compas of my witt;
For both the lignage, and the certein Sire,
From which I sprong, from mee are hidden yitt;
For all so soone as life did me admitt
Into this world, and shewed hevens light,
From mothers pap I taken was unfitt,
And streight deliver'd to a Fary knight,
To be upbrought in gentle thewes and martiall might.

4 'Unto Old Timon he me brought bylive;
Old Timon, who in youthly yeares hath beene
In warlike feates th' expertest man alive,
And is the wisest now on earth I weene:
His dwelling is low in a valley greene,
Under the foot of Rauran mossy hore,
From whence the river Dee, as silver cleene,
His tombling billowes rolls with gentle rore;
There all my daies he traind mee up in vertuous lore.

5 'Thither the great magicien Merlin came,
As was his use, ofttimes to visitt me;
For he had charge my discipline to frame,
And Tutors nouriture to oversee.
Him oft and oft I askt in privity,
Of what loines and what lignage I did spring;
Whose aunswere bad me still assured bee,
That I was sonne and heire unto a king,
As time in her just term the truth to light should bring.

6 'Well worthy impe,' said then the Lady gent,
'And Pupill fitt for such a Tutors hand!
But what adventure or what high intent,
Hath brought you hither into Faery land,
Aread, Prince Arthure, crowne of Martiall band?'
'Full hard it is,' (quoth he) 'to read aright
The course of heavenly cause, or understand
The secret meaning of th' eternall might, [wight.
That rules mens waies, and rules the thoughts of living

7 'For whether he, through fatal deepe foresight,
Me hither sent for cause to me unghest;
Or that fresh bleeding wound, which day and night
Whilome doth rancle in my riven brest,
With forced fury following his behest,
Me hither brought by wayes yet never found;
You to have helpt I hold my selfe yet blest.'
'Ah! courteous Knight,' (quoth she) 'what secret wound
Could ever find to grieve the gentlest hart on ground?'

8 'Deare Dame,' (quoth he) 'you sleeping sparkes awake,
Which, troubled once, into huge flames will grow;
Ne ever will their fervent fury slake,
Till living moysture into smoke do flow,
And wasted life doe lye in ashes low:
Yet sithens silence lesseneth not my fire,
But, told, it flames; and, hidden, it does glow,
I will revele what ye so much desire.
Ah, Love! lay down thy bow, the whiles I may respyre.

9 'It was in freshest flowre of youthly yeares,
When corage first does creepe in manly chest,
Then first the cole of kindly heat appears
To kindle love in every living brest:
But me had warnd old Timons wise behest,
Those creeping flames by reason to subdew,
Before their rage grew to so great unrest,
As miserable lovers use to rew,
Which still wex old in woe, whiles wo still wexeth new.

10 'That ydle name of love, and lovers life,
As losse of time, and vertues enimy,
I ever scornd, and joyd to stirre up strife,
In middest of their mournfull Tragedy;
Ay wont to laugh when them I heard to cry,
And blow the fire which them to ashes brent:
Their God himselfe, grievd at my libertie,
Shott many a dart at me with fiers intent;
But I them warded all with wary government.

11 'But all in vaine: no fort can be so strong,
Ne fleshly brest can armed be so sownd,
But will at last be wonne with battrie long,
Or unawares at disavantage fownd.
Nothing is sure that growes on earthly grownd;
And who most trustes in arme of fleshly might,
And boastes in beauties chaine not to be bownd,
Doth soonest fall in disaventrous fight,
And yeeldes his caytive neck to victours most despight.

12 'Ensample make of him your haplesse joy,
And of my selfe now mated, as ye see;
Whose prouder vaunt that proud avenging boy
Did soone pluck downe, and curbd my libertee.
For on a day, prickt forth with jollitee
Of looser life and heat of hardiment,
Raunging the forest wide on courser free,
The fields, the floods, the heavens, with one consent,
Did seeme to laugh on me, and favour mine intent.

13 'Forwearied with my sportes, I did alight
From loftie steed, and downe to sleepe me layd;
The verdant gras my couch did goodly dight,
And pillow was my helmett fayre displayd;
Whiles every sence the humour sweet embayd,
And slombring soft my hart did steale away,
Me seemed, by my side a royall Mayd
Her daintie limbes full softly down did lay:
So fayre a creature yet saw never sunny day.

14 'Most goodly glee and lovely blandishment
She to me made, and badd me love her deare;
For dearely sure her love was to me bent,
As, when just time expired, should appeare.
But whether dreames delude, or true it were,
Was never hart so ravisht with delight,
Ne living man like wordes did ever heare,
As she to me delivered all that night;
And at her parting said, She Queene of Faeries hight.

15 'When I awoke, and found her place devoyd,
And nought but pressed gras where she had lyen,
I sorrowed all so much as earst I joyd,
And washed all her place with watry eyen.
From that day forth I lov'd that face divyne ;
From that day forth I cast in carefull mind,
To seek her out with labour and long tyne,
And never vowd to rest till her I fynd :
Nyne monethes I seek in vain, yet ni'll that vow unbynd.'

16 Thus as he spake, his visage wexed pale,
And chaunge of hew great passion did bewray ;
Yett still he strove to cloke his inward bale,
And hide the smoke that did his fire display,
Till gentle Una thus to him gan say :
'O happy Queene of Faeries ! that hast fownd,
Mongst many, one that with his prowesse may
Defend thine honour, and thy foes confownd.
True loves are often sown, but seldom grow on grownd.'

17 'Thine, O ! then,' said the gentle Redcrosse knight,
'Next to that Ladies love, shalbe the place,
O fayrest virgin ! full of heavenly light,
Whose wondrous faith, exceeding earthly race,
Was firmest fixt in myne extremest case.
And you, my Lord, the Patrone of my life,
Of that great Queene may well gaine worthie grace,
For onely worthie you through prowes priefe,
Yf living man mote worthie be to be her liefe.'

18 So diversly discoursing of their loves,
The golden Sunne his glistring head gan shew,
And sad remembraunce now the Prince amoves
With fresh desire his voyage to pursew ;
Als Una earnd her traveill to renew.
Then those two knights, fast friendship for to bynd,
And love establish each to other trew,
Gave goodly gifts, the signes of gratefull mynd,
And eke, as pledges firme, right hands together joynd.

19 Prince Arthur gave a box of Diamond sure,
Embowd with gold and gorgeous ornament,
Wherein were closd few drops of liquor pure,
Of wondrous worth, and vertue excellent,
That any wownd could heale incontinent.
Which to requite, the Redcrosse knight him gave
A booke, wherein his Saveours testament
Was writt with golden letters rich and brave:
A worke of wondrous grace, and hable soules to save.

20 Thus beene they parted; Arthur on his way
To seeke his love, and th' other for to fight
With Unaes foe, that all her realme did pray.
But she, now weighing the decayed plight
And shrunken synewes of her chosen knight,
Would not a while her forward course pursew,
Ne bring him forth in face of dreadfull fight,
Till he recovered had his former hew;
For him to be yet weake and wearie well she knew

21 So as they traveild, lo! they gan espy
An armed knight towards them gallop fast,
That seemed from some feared foe to fly,
Or other griesly thing that him aghast.
Still as he fledd his eye was backward cast,
As if his feare still followed him behynd:
Als flew his steed as he his bandes had brast,
And with his winged heeles did tread the wynd,
As he had beene a fole of Pegasus his kynd.

22 Nigh as he drew, they might perceive his head
To bee unarmd, and curld uncombed heares
Upstaring stiffe, dismaid with uncouth dread:
Nor drop of blood in all his face appeares,
Nor life in limbe; and, to increase his feares,
In fowle reproch of knighthoodes fayre degree,
About his neck an hempen rope he weares,
That with his glistring armes does ill agree;
But he of rope or armes has now no memoree.

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23 The Redcrosse knight toward him crossed fast,
To weet what mister wight was so dismayd.
There him he findes all senceless and aghast,
That of him selfe he seemd to be afrayd;
Whom hardly he from flying forward stayd,
Till he these wordes to him deliver might:
'Sir knight, aread who hath ye thus arayd,
And eke from whom make ye this hasty flight?
For never knight I saw in such misseeming plight.'

24 He answered nought at all; but adding new
Feare to his first amazement, staring wyde
With stony eyes and hartlesse hollow hew,
Astonisht stood, as one that had aspyde
Infernall furies with their chaines untyde.
Him yett againe, and yett againe, bespake
The gentle knight; who nought to him replyde;
But, trembling every joynt, did inly quake, [shake;
And foltring tongue, at last, these words seemd forth to

25 'For Gods deare love, Sir knight, doe me not stay;
For loe! he comes, he comes fast after mee.'
Eft looking back would faine have runne away;
But he him forst to stay, and tellen free
The secrete cause of his perplexitie:
Yet nathemore by his bold hartie speach
Could his blood-frosen hart emboldened bee,
But through his boldnes rather feare did reach;
Yett, forst, at last he made through silence suddein breach.

26 'And am I now in safetie sure,' (quoth he)
'From him that would have forced me to dye?
And is the point of death now turnd fro mee,
That I may tell this haplesse history?'
'Feare nought,' (quoth he) 'no daunger now is nye.'
'Then shall I you recount a ruefull cace,'
(Said he) 'the which with this unlucky eye
I late beheld; and, had not greater grace
Me reft from it, had bene partaker of the place.

27 'I lately chaunst (Would I had never chaunst!)
With a fayre knight to keepen companee,
Sir Terwin hight, that well himselfe advaunst
In all affayres, and was both bold and free;
But not so happy as mote happy bee:
He lov'd, as was his lot, a Lady gent,
That him againe lov'd in the least degree;
For she was proud, and of too high intent,
And joyd to see her lover languish and lament:

28 'From whom retourning sad and comfortlesse,
As on the way together we did fare,
We met that villein, (God from him me blesse!)
That cursed wight, from whom I scapt whyleare,
A man of hell that calls himselfe Despayre:
Who first us greets, and after fayre areedes
Of tydinges straunge, and of adventures rare:
So creeping close, as Snake in hidden weedes,
Inquireth of our states, and of our knightly deedes.

29 'Which when he knew, and felt our feeble harts
Embost with bale, and bitter byting griefe,
Which love had launched with his deadly darts,
With wounding words, and termes of foule repriefe,
He pluckt from us all hope of dew reliefe,
That earst us held in love of lingring life;
Then hopelesse, hartlesse, gan the cunning thiefe
Perswade us dye, to stint all further strife:
To me he lent this rope, to him a rusty knife.

30 'With which sad instrument of hasty death,
That wofull lover, loathing lenger light,
A wyde way made to let forth living breath:
But I, more fearefull or more lucky wight,
Dismay'd with that deformed dismall sight,
Fledd fast away, halfe dead with dying feare;
Ne yet assur'd of life by you, Sir knight,
Whose like infirmity like chaunce may beare;
But God you never let his charmed speaches heare!'

31 'How may a man,' (said he) 'with idle speach
Be wonne to spoyle the Castle of his health?'
'I wote,' (quoth he) 'whom tryall late did teach,
That like would not for all this worldes wealth.
His subtile tong like dropping honny mealt'h
Into the heart, and searcheth every vaine;
That, ere one be aware, by secret stealth
His powre is reft, and weaknes doth remaine.
O! never, Sir, desire to try his guilefull traine.'

32 'Certes,' (said he) 'hence shall I never rest,
Till I that treachours art have heard and tryde;
And you, Sir knight, whose name mote I request,
Of grace do me unto his cabin guyde.'
'I, that hight Trevisan,' (quoth he) 'will ryde
Against my liking backe to doe you grace:
But nor for gold nor glee will I abyde
By you, when ye arrive in that same place;
For lever had I die then see his deadly face.'

33 Ere long they come where that same wicked wight
His dwelling has, low in an hollow cave,
For underneath a craggy cliff ypight,
Darke, dolefull, dreary, like a greedy grave,
That still for carrion carcases doth crave:
On top whereof ay dwelt the ghastly Owle,
Shrieking his balefull note, which ever drave
Far from that haunt all other chearefull fowle,
And all about it wandring ghostes did wayle and howle.

34 And all about old stockes and stubs of trees,
Whereon nor fruit nor leafe was ever seene,
Did hang upon the ragged rocky knees;
On which had many wretches hanged beene,
Whose carcases were scattred on the greene,
And throwne about the cliffs. Arrived there,
That bare-head knight, for dread and dolefull teene,
Would faine have fled, ne durst approchen neare;
But th' other forst him staye, and comforted in feare.

35 That darkesome cave they enter, where they find
That cursed man, low sitting on the ground,
Musing full sadly in his sullein mind:
His griesie lockes, long growen and unbound,
Disordred hong about his shoulders round,
And hid his face, through which his hollow eyne
Lookt deadly dull, and stared as astound;
His raw-bone cheekes, through penurie and pine,
Were shronke into his jawes, as he did never dyne.

36 His garment, nought but many ragged clouts,
With thornes together pind and patched was,
The which his naked sides he wrapt abouts;
And him beside there lay upon the gras
A dreary corse, whose life away did pas,
All wallowd in his own yet luke-warme blood,
That from his wound yet welled fresh, alas!
In which a rusty knife fast fixed stood,
And made an open passage for the gushing flood.

37 Which piteous spectacle, approving trew
The wofull tale that Trevisan had told,
Whenas the gentle Redcrosse knight did vew,
With firie zeale he burnt in courage bold
Him to avenge before his blood were cold,
And to the villein sayd; 'Thou damned wight,
The authour of this fact we here behold,
What justice can but judge against thee right,
With thine owne blood to price his blood, here shed in sight?'

38 'What franticke fit,' (quoth he) 'hath thus distraught
Thee, foolish man, so rash a doome to give?
What justice ever other judgement taught,
But he should dye who merites not to live?
None els to death this man despayring drive
But his owne guiltie mind, deserving death.
Is then unjust to each his dew to give?
Or let him dye, that loatheth living breath,
Or let him die at ease, that liveth here uneath?

39 'Who travailes by the wearie wandring way,
To come unto his wished home in haste,
And meetes a flood that doth his passage stay,
Is not great grace to helpe him over past,
Or free his feet that in the myre sticke fast?
Most envious man, that grieves at neighbours good;
And fond, that joyest in the woe thou hast!
Why wilt not let him passe, that long hath stood
Upon the bancke, yet wilt thy selfe not pas the flood?

40 'He there does now enjoy eternall rest
And happy ease, which thou doest want and crave,
And further from it daily wanderest:
What if some little payne the passage have,
That makes frayle flesh to feare the bitter wave,
Is not short payne well borne, that bringes long ease,
And layes the soule to sleepe in quiet grave?
Sleepe after toyle, port after stormie seas,
Ease after warre, death after life, does greatly please.'

41 The knight much wondred at his suddeine wit,
And sayd; 'The terme of life is limited,
Ne may a man prolong, nor shorten, it:
The souldier may not move from watchfull sted,
Nor leave his stand untill his Captaine bed.'
'Who life did limit by almightie doome,'
(Quoth he) 'knowes best the termes established;
And he, that points the Centonell his roome,
Doth license him depart at sound of morning droome.

42 'Is not his deed, what ever thing is donne
In heaven and earth? Did not he all create
To die againe? All ends that was begonne:
Their times in his eternall booke of fate
Are written sure, and have their certein date.
Who then can strive with strong necessitie,
That holds the world in his still chaunging state,
Or shunne the death ordaynd by destinie? [why.
When houre of death is come, let none aske whence, nor

43 'The lenger life, I wote, the greater sin;
The greater sin, the greater punishment:
All those great battels, which thou boasts to win
Through strife, and blood-shed, and avengement,
Now praysd, thereafter deare thou shalt repent;
For life must life, and blood must blood, repay.
Is not enough that evill life forespent?
For he that once hath missed the right way,
The further he doth goe, the further he doth stray.

44 'Then doe no further goe, no further stray,
But here ly downe, and to thy rest betake,
Th' ill to prevent, that life ensewen may;
For what hath life that may it loved make,
And gives not rather cause it to forsake?
Feare, sicknesse, age, losse, labour, sorrow, strife,
Payne, hunger, cold that makes the hart to quake,
And ever fickle fortune rageth rife;
All which, and thousands mo, do make a loathsome life.

45 'Thou, wretched man, of death hast greatest need,
If in true ballaunce thou wilt weigh thy state;
For never knight, that dared warlike deed,
More luckless dissaventures did amate:
Witnes the dungeon deepe, wherein of late
Thy life shutt up for death so oft did call;
And though good lucke prolonged hath thy date,
Yet death then would the like mishaps forestall,
Into the which hereafter thou maist happen fall.

46 'Why then doest thou, O man of sin! desire
To draw thy dayes forth to their last degree?
Is not the measure of thy sinfull hire
High heaped up with huge iniquitee,
Against the day of wrath to burden thee?
Is not enough, that to this Lady mild
Thou falsed hast thy faith with perjuree,
And sold thy selfe to serve Duessa vild,
With whom in al abuse thou hast thy selfe defild?

47 'Is not he just, that all this doth behold
From highest heven, and beares an equal eie?
Shall he thy sins up in his knowledge fold,
And guilty be of thine impietie?
Is not his lawe, Let every sinner die;
Die shall all flesh? What then must needs be donne,
Is it not better to doe willinglie,
Then linger till the glas be all out ronne?
Death is the end of woes: die soone, O faeries soone!'

48 The knight was much enmoved with his speach,
That as a swords poynt through his hart did perse,
And in his conscience made a secret breach,
Well knowing trew all that he did reherse,
And to his fresh remembraunce did reverse
The ugly vew of his deformed crimes;
That all his manly powres it did disperse,
As he were charmed with inchaunted rimes;
That oftentimes he quakt, and fainted oftentimes.

49 In which amazement when the Miscreaunt
Perceived him to waver, weake and fraile,
Whiles trembling horror did his conscience daunt,
And hellish anguish did his soule assaile;
To drive him to despaire, and quite to quaile,
Hee shewd him, painted in a table plaine,
The damned ghosts that doe in torments waile,
And thousand feends that doe them endlesse paine
With fire and brimstone, which for ever shall remaine.

50 The sight whereof so throughly him dismaid,
That nought but death before his eies he saw,
And ever burning wrath before him laid,
By righteous sentence of th' Almighties law.
Then gan the villein him to overcraw,
And brought unto him swords, ropes, poison, fire,
And all that might him to perdition draw;
And bad him choose what death he would desire;
For death was dew to him that had provokt God's ire.

51 But, whenas none of them he saw him take,
He to him raught a dagger sharpe and keene,
And gave it him in hand: his hand did quake
And tremble like a leafe of Aspin greene,
And troubled blood through his pale face was seene
To come and goe with tydings from the heart,
As it a ronning messenger had beene.
At last, resolv'd to work his finall smart,
He lifted up his hand, that backe againe did start.

52 Which whenas Una saw, through every vaine
The crudled cold ran to her well of life,
As in a swowne: but, soone reliv'd againe,
Out of his hand she snatcht the cursed knife,
And threw it to the ground, enraged rife,
And to him said; 'Fie, fie, faint hearted Knight!
What meanest thou by this reprochfull strife?
Is this the battaile which thou vauntst to fight
With that fire-mouthed Dragon, horrible and bright?

53 'Come, come away, fraile, feeble, fleshly wight,
Ne let vaine words bewitch thy manly hart,
Ne divelish thoughts dismay thy constant spright:
In heavenly mercies hast thou not a part?
Why shouldst thou then despeire, that chosen art?
Where justice growes, there grows eke greater grace,
The which doth quench the brond of hellish smart,
And that accurst hand-writing doth deface.
Arise, sir Knight; arise, and leave this cursed place.'

54 So up he rose, and thence amounted streight.
Which when the carle beheld, and saw his guest
Would safe depart, for all his subtile sleight,
He chose an halter from among the rest,
And with it hong him selfe, unbid, unblest.
But death he could not worke himselfe thereby;
For thousand times he so him selfe had drest,
Yet nathelesse it could not doe him die,
Till he should die his last, that is, eternally.

CANTO X.

Her faithfull knight faire Una brings
To house of Holinesse;
Where he is taught repentaunce, and
The way to hevenly blesse.

1 What man is he, that boasts of fleshly might
And vaine assuraunce of mortality,
Which, all so soone as it doth come to fight
Against spirituall foes, yields by and by,
Or from the fielde most cowardly doth fly!
Ne let the man ascribe it to his skill,
That thorough grace hath gained victory:
If any strength we have, it is to ill,
But all the good is Gods, both power and eke will.

2 By that which lately hapned Una saw
That this her knight was feeble, and too faint;
And all his sinewes woxen weake and raw,
Through long enprisonment, and hard constraint,
Which he endured in his late restraint,
That yet he was unfitt for bloody fight.
Therefore, to cherish him with diets daint,
She cast to bring him where he chearen might,
Till he recovered had his late decayed plight.

3 There was an auncient house nor far away,
Renowmd throughout the world for sacred lore
And pure unspotted life: so well, they say,
It governd was, and guided evermore,
Through wisedome of a matrone grave and hore;
Whose onely joy was to relieve the needes
Of wretched soules, and helpe the helpelesse pore:
All night she spent in bidding of her bedes,
And all the day in doing good and godly deedes.

4 Dame Cælia men did her call, as thought
From heaven to come, or thither to arise;
The mother of three daughters, well upbrought
In goodly thewes, and godly exercise:
The eldest two, most sober, chast, and wise,
Fidelia and Speranza, virgins were;
Though spousd, yet wanting wedlocks solemnize;
But faire Charissa to a lovely fere
Was lincked, and by him had many pledges dere.

5 Arrived there, the dore they find fast lockt,
For it was warely watched night and day,
For feare of many foes; but, when they knockt,
The Porter opened unto them streight way.
He was an aged syre, all hory gray,
With lookes full lowly cast, and gate full slow,
Wont on a staffe his feeble steps to stay,
Hight Humiltá. They passe in, stouping low;
For streight and narrow was the way which he did show.

6 Each goodly thing is hardest to begin;
But, entred in, a spatious court they see,
Both plaine and pleasaunt to be walked in;
Where them does meete a francklin faire and free,
And entertaines with comely courteous glee;
His name was Zele, that him right well became:
For in his speaches and behaveour hee
Did labour lively to expresse the same,
And gladly did them guide, till to the Hall they came.

7 There fayrely them receives a gentle Squyre,
Of myld demeanure and rare courtesee,
Right cleanly clad in comely sad attyre;
In word and deede that shewd great modestee,
And knew his good to all of each degree,
Hight Reverence. He them with speaches meet
Does faire entreat; no courting nicetee,
But simple, trew, and eke unfained sweet,
As might become a Squyre so great persons to greet.

8 And afterwardes them to his Dame he leades,
That aged Dame, the Lady of the place,
Who all this while was busy at her beades;
Which doen, she up arose with seemely grace,
And toward them full matronely did pace.
Where, when that fairest Una she beheld,
Whom well she knew to spring from heavenly race,
Her heart with joy unwonted inly sweld,
As feeling wondrous comfort in her weaker eld:

9 And, her embracing, said; 'O happy earth,
Whereon thy innocent feet doe ever tread!
Most vertuous virgin, borne of heavenly berth,
That, to redeeme thy woefull parents head
From tyrans rage and ever-dying dread,
Hast wandred through the world now long a day,
Yett ceassest not thy weary soles to lead;
What grace hath thee now hither brought this way?
Or doen thy feeble feet unweeting hither stay?

10 'Straunge thing it is an errant knight to see
Here in this place; or any other wight,
That hither turnes his steps. So few there bee,
That chose the narrow path, or seeke the right:
All keepe the broad high way, and take delight
With many rather for to goe astray,
And be partakers of their evill plight,
Then with a few to walke the rightest way.
O foolish men! why hast ye to your own decay?'

11 'Thy selfe to see, and tyred limbes to rest,
O matrone sage,' (quoth she) 'I hither came;
And this good knight his way with me addrest,
Ledd with thy prayses, and broad-blazed fame,
That up to heven is blowne.' The auncient Dame
Him goodly greeted in her modest guyse,
And enterteyned them both, as best became,
With all the court'sies that she could devyse,
Ne wanted ought to shew her bounteous or wise.

12 Thus as they gan of sondrie thinges devise,
Loe ! two most goodly virgins came in place,
Ylinked arme in arme in lovely wise :
With countenance demure, and modest grace,
They numbred even steps and equall pace ;
Of which the eldest, that Fidelia hight,
Like sunny beames threw from her Christall face
That could have dazd the rash beholders sight,
And round about her head did shine like hevens light.

13 She was araied all in lilly white,
And in her right hand bore a cup of gold,
With wine and water fild up to the hight,
In which a Serpent did himselfe enfold,
That horrour made to all that did behold ;
But she no whitt did chaunge her constant mood :
And in her other hand she fast did hold
A booke, that was both signd and seald with blood ;
Wherein darke things were writt, hard to be understood.

14 Her younger sister, that Speranza hight,
Was clad in blew, that her beseemed well ;
Not all so chearefull seemed she of sight,
As was her sister : whether dread did dwell
Or anguish in her hart, is hard to tell.
Upon her arme a silver anchor lay,
Whereon she leaned ever, as befell ;
And ever up to heven, as she did pray,
Her stedfast eyes were bent, ne swarved other way.

15 They, seeing Una, towardes her gan wend,
Who them encounters with like courtesee ;
Many kind speeches they betweene them spend,
And greatly joy each other for to see ;
Then to the knight with shamefast modestie
They turne themselves, at Unaes meeke request,
And him salute with well beseeming glee ;
Who faire them quites, as him beseemed best,
And goodly gan discourse of many a noble gest.

16 Then Una thus; 'But she, your sister deare,
The deare Charissa, where is she become?
Or wants she health, or busie is elswhere?'
'Ah! no,' said they, 'but forth she may not come;
For she of late is lightned of her wombe,
And hath encreast the world with one sonne more,
That her to see should be but troublesome.'
'Indeed,' (quoth she) 'that should her trouble sore;
But thankt be God, and her encrease so evermore!'

17 Then said the aged Cælia, 'Deare dame,
And you, good Sir, I wote that of your toyle
And labors long, through which ye hither came,
Ye both forwearied be: therefore, a whyle
I read you rest, and to your bowres recoyle.'
Then called she a Groome, that forth him ledd
Into a goodly lodge, and gan despoile
Of puissant armes, and laid in easie bedd.
His name was meeke Obedience, rightfully aredd.

18 Now when their wearie limbes with kindly rest,
And bodies were refresht with dew repast,
Fayre Una gan Fidelia fayre request,
To have her knight into her schoolehous plaste,
That of her heavenly learning he might taste,
And heare the wisedom of her wordes divine.
She graunted; and that knight so much agraste,
That she him taught celestiall discipline,
And opened his dull eyes, that light mote in them shine.

19 And that her sacred Booke, with blood ywritt,
That none could reade except she did them teach,
She unto him disclosed every whitt;
And heavenly documents thereout did preach,
That weaker witt of man could never reach;
Of God; of grace; of justice; of free-will;
That wonder was to heare her goodly speach:
For she was hable with her wordes to kill,
And rayse againe to life the hart that she did thrill.

20 And, when she list poure out her larger spright,
She would commaund the hasty Sunne to stay,
Or backward turne his course from hevens hight:
Sometimes great hostes of men she could dismay;
Dry-shod to passe she parts the flouds in tway;
And eke huge mountaines from their native seat
She would commaund themselves to beare away,
And throw in raging sea with roaring threat.
Almightie God her gave such powre and puissaunce great.

21 The faithfull knight now grew in little space,
By hearing her, and by her sisters lore,
To such perfection of all hevenly grace,
That wretched world he gan for to abhore,
And mortall life gan loath as thing forlore,
Greevd with remembrance of his wicked wayes,
And prickt with anguish of his sinnes so sore,
That he desirde to end his wretched dayes:
So much the dart of sinfull guilt the soule dismayes.

22 But wise Speranza gave him comfort sweet,
And taught him how to take assured hold
Upon her silver anchor, as was meet;
Els had his sinnes, so great and manifold,
Made him forget all that Fidelia told.
In this distressed doubtfull agony,
When him his dearest Una did behold
Disdeining life, desiring leave to dye,
She found her selfe assayld with great perplexity;

23 And came to Cælia to declare her smart;
Who, well acquainted with that commune plight,
Which sinfull horror workes in wounded hart,
Her wisely comforted all that she might,
With goodly counsell and advisement right;
And streightway sent with carefull diligence,
To fetch a Leach, the which had great insight
In that disease of grieved conscience,
And well could cure the same: His name was Patience.

24 Who, comming to that sowle-diseased knight,
Could hardly him intreat to tell his grief:
Which knowne, and all that noyd his heavie spright
Well searcht, eftsoones he gan apply relief
Of salves and med'cines, which had passing prief;
And thereto added wordes of wondrous might:
By which to ease he him recured brief,
And much aswag'd the passion of his plight,
That he his paine endur'd, as seeming now more light.

25 But yet the cause and root of all his ill,
Inward corruption and infected sin,
Not purg'd nor heald, behind remained still,
And festring sore did ranckle yett within,
Close creeping twixt the marow and the skin:
Which to extirpe, he laid him privily
Downe in a darksome lowly place far in,
Whereas he meant his corrosives to apply,
And with streight diet tame his stubborne malady.

26 In ashes and sackcloth he did array
His daintie corse, proud humors to abate;
And dieted with fasting every day,
The swelling of his woundes to mitigate;
And made him pray both earely and eke late:
And ever, as superfluous flesh did rott,
Amendment readie still at hand did wayt,
To pluck it out with pincers fyrie whott,
That soone in him was lefte no one corrupted jott.

27 And bitter Penaunce, with an yron whip,
Was wont him once to disple every day:
And sharp Remorse his hart did prick and nip,
That drops of blood thence like a well did play:
And sad Repentance used to embay
His blamefull body in salt water sore,
The filthy blottes of sin to wash away.
So in short space they did to health restore
The man that would not live, but erst lay at deathes dore.

28 In which his torment often was so great,
That like a Lyon he would cry and rore,
And rend his flesh, and his owne synewes eat.
His owne deare Una, hearing evermore
His ruefull shriekes and gronings, often tore
Her guiltlesse garments and her golden heare,
For pitty of his payne and anguish sore:
Yet all with patience wisely she did beare,
For well she wist his cryme could els be never cleare.

29 Whom, thus recover'd by wise Patience
And trew Repentaunce, they to Una brought;
Who, joyous of his cured conscience,
Him dearely kist, and fayrely eke besought
Himselfe to chearish, and consuming thought
To put away out of his carefull brest.
By this Charissa, late in child-bed brought,
Was woxen strong, and left her fruitfull nest:
To her fayre Una brought this unacquainted guest.

30 She was a woman in her freshest age,
Of wondrous beauty, and of bounty rare,
With goodly grace and comely personage,
That was on earth not easie to compare;
Full of great love, but Cupids wanton snare
As hell she hated; chaste in worke and will:
Her necke and brests were ever open bare,
That ay thereof her babes might sucke their fill;
The rest was all in yellow robes arayed still.

31 A multitude of babes about her hong,
Playing their sportes, that joyd her to behold;
Whom still she fed whiles they were weake and young,
But thrust them forth still as they wexed old:
And on her head she wore a tyre of gold,
Adornd with gemmes and owches wondrous fayre,
Whose passing price uneath was to be told:
And by her syde there sate a gentle payre
Of turtle doves, she sitting in an yvory chayre.

32 The knight and Una entring fayre her greet,
And bid her joy of that her happy brood;
Who them requites with court'sies seeming meet,
And entertaynes with friendly chearefull mood.
Then Una her besought, to be so good
As in her vertuous rules to schoole her knight,
Now after all his torment well withstood
In that sad house of Penaunce, where his spright
Had past the paines of hell and long-enduring night.

33 She was right joyous of her just request;
And taking by the hand that Faeries sonne,
Gan him instruct in everie good behest,
Of love, and righteousnes, and well to donne;
And wrath and hatred warely to shonne,
That drew on men Gods hatred and his wrath,
And many soules in dolours had fordonne;
In which when him she well instructed hath,
From thence to heaven she teacheth him the ready path.

34 Wherein his weaker wandring steps to guyde,
An auncient matrone she to her does call,
Whose sober lookes her wisedome well descryde:
Her name was Mercy; well knowne over-all
To be both gratious and eke liberall:
To whom the carefull charge of him she gave,
To leade aright, that he should never fall
In all his waies through this wide worldes wave;
That Mercy in the end his righteous soule might save.

35 The godly Matrone by the hand him beares
Forth from her presence, by a narrow way,
Scattred with bushy thornes and ragged breares,
Which still before him she remov'd away,
That nothing might his ready passage stay:
And ever, when his feet encombred were,
Or gan to shrinke, or from the right to stray,
She held him fast, and firmely did upbeare,
As carefull Nourse her child from falling oft does reare.

36 Eftsoones unto an holy Hospitall,
That was foreby the way, she did him bring;
In which seven Bead-men, that had vowed all
Their life to service of high-heavens King,
Did spend their daies in doing godly thing.
Their gates to all were open evermore,
That by the wearie way were traveiling;
And one sate wayting ever them before,
To call in comers-by that needy were and pore.

37 The first of them, that eldest was and best,
Of all the house had charge and governement,
As Guardian and Steward of the rest.
His office was to give entertainement
And lodging unto all that came and went;
Not unto such as could him feast againe,
And double quite for that he on them spent;
But such as want of harbour did constraine:
Those for God's sake his dewty was to entertaine.

38 The second was as Almner of the place:
His office was the hungry for to feed,
And thristy give to drinke; a worke of grace.
He feard not once himselfe to be in need,
Ne car'd to hoord for those whom he did breede:
The grace of God he layd up still in store,
Which as a stocke he left unto his seede.
He had enough; what need him care for more?
And had he lesse, yet some he would give to the pore.

39 The third had of their wardrobe custody,
In which were not rich tyres, nor garments gay,
The plumes of pride, and winges of vanity,
But clothes meet to keepe keene cold away,
And naked nature seemely to aray;
With which bare wretched wights he dayly clad,
The images of God in earthly clay;
And, if that no spare clothes to give he had,
His owne cote he would cut, and it distribute glad.

40 The fourth appointed by his office was
Poore prisoners to relieve with gratious ayd,
And captives to redeeme with price of bras
From Turkes and Sarazins, which them had stayd:
And though they faulty were, yet well he wayd,
That God to us forgiveth every howre
Much more then that why they in bands were layd;
And he, that harrowd hell with heavie stowre, [bowre.
The faulty soules from thence brought to his heavenly

41 The fift had charge sick persons to attend,
And comfort those in point of death which lay;
For them most needeth comfort in the end,
When sin, and hell, and death, doe most dismay
The feeble soule departing hence away.
All is but lost, that living we bestow,
If not well ended at our dying day.
O man! have mind of that last bitter throw;
For as the tree does fall, so lyes it ever low.

42 The sixt had charge of them now being dead,
In seemely sort their corses to engrave,
And deck with dainty flowres their brydall bed,
That to their heavenly spouse both sweet and brave
They might appeare, when he their soules shall save.
The wondrous workmanship of Gods owne mould,
Whose face he made all beastes to feare, and gave
All in his hand, even dead we honour should.
Ah! dearest God, me graunt, I dead be not defould!

43 The seventh, now after death and buriall done,
Had charge the tender Orphans of the dead
And wydowes ayd, least they should be undone:
In face of judgement he their right would plead,
Ne ought the powre of mighty men did dread
In their defence; nor would for gold or fee
Be wonne their rightfull causes downe to tread;
And, when they stood in most necessitee,
He did supply their want, and gave them ever free.

44 There when the Elfin knight arrived was,
The first and chiefest of the seven, whose care
Was guests to welcome, towardes him did pas;
Where seeing Mercie, that his steps upbare
And alwaies led, to her with reverence rare
He humbly louted in meeke lowlinesse,
And seemely welcome for her did prepare:
For of their order she was Patronesse,
Albe Charissa were their chiefest founderesse.

45 There she awhile him stayes, himselfe to rest,
That to the rest more hable he might bee;
During which time, in every good behest,
And godly worke of Almes and charitee,
She him instructed with great industree.
Shortly therein so perfect he became,
That, from the first unto the last degree,
His mortall life he learned had to frame
In holy righteousnesse, without rebuke or blame.

46 Thence forward by that painfull way they pas
Forth to an hill that was both steepe and hy,
On top whereof a sacred chappell was,
And eke a litle Hermitage thereby,
Wherein an aged holy man did lie,
That day and night said his devotion,
Ne other worldly busines did apply:
His name was hevenly Contemplation;
Of God and goodnes was his meditation.

47 Great grace that old man to him given had;
For God he often saw from heavens hight:
All were his earthly eien both blunt and bad,
And through great age had lost their kindly sight,
Yet wondrous quick and persaunt was his spright,
As Eagles eie that can behold the Sunne.
That hill they scale with all their powre and might,
That his fraile thighes, nigh weary and fordonne,
Gan faile; but by her helpe the top at last he wonne.

48 There they doe finde that godly aged Sire,
With snowy lockes adowne his shoulders shed ;
As hoary frost with spangles doth attire
The mossy braunches of an Oke halfe ded.
Each bone might through his body well be red
And every sinew seene, through his long fast :
For nought he car'd his carcas long unfed ;
His mind was full of spiritual repast,
And pyn'd his flesh to keepe his body low and chast.

49 Who, when these two approching he aspide,
At their first presence grew agrieved sore,
That forst him lay his hevenly thoughts aside ;
And had he not that Dame respected more,
Whom highly he did reverence and adore,
He would not once have moved for the knight.
They him saluted, standing far afore,
Who, well them greeting, humbly did requight,
And asked to what end they clomb that tedious hight ?

50 'What end,' (quoth she) 'should cause us take such paine,
But that same end, which every living wight
Should make his marke high heaven to attaine ?
Is not from hence the way, that leadeth right
To that most glorious house, that glistreth bright
With burning starres and everliving fire,
Whereof the keies are to thy hand behight
By wise Fidelia ? Shee doth thee require,
To shew it to this knight, according his desire.'

51 'Thrise happy man,' said then the father grave,
'Whose staggering steps thy steady hand doth lead,
And shewes the way his sinfull soule to save !
Who better can the way to heaven aread
Then thou thyselfe, that was both borne and bred
In hevenly throne, where thousand Angels shine ?
Thou doest the praiers of the righteous sead
Present before the majesty divine,
And his avenging wrath to clemency incline.

52 'Yet, since thou bidst, thy pleasure shalbe donne.
Then come, thou man of earth, and see the way,
That never yet was seene of Faeries sonne ;
That never leads the traveiler astray,
But after labors long and sad delay,
Brings them to joyous rest and endlesse blis.
But first thou must a season fast and pray,
Till from her bands the spright assoiled is,
And have her strength recur'd from fraile infirmitis.'

53 That done, he leads him to the highest Mount,
Such one as that same mighty man of God,
That blood-red billowes, like a walled front,
On either side disparted with his rod,
Till that his army dry-foot through them yod,
Dwelt forty daies upon ; where, writt in stone
With bloody letters by the hand of God,
The bitter doome of death and balefull mone
He did receive, whiles flashing fire about him shone :

54 Or like that sacred hill, whose head full hie,
Adornd with fruitfull Olives all arownd,
Is, as it were for endlesse memory
Of that deare Lord who oft thereon was fownd,
For ever with a flowring girlond crownd :
Or like that pleasaunt Mount, that is for ay
Through famous Poets verse each where renownd,
On which the thrise three learned Ladies play
Their hevenly notes, and make full many a lovely lay.

55 From thence, far off he unto him did shew
A little path that was both steepe and long,
Which to a goodly Citty led his vew,
Whose wals and towres were builded high and strong
Of perle and precious stone, that earthly tong
Cannot describe, nor wit of man can tell ;
Too high a ditty for my simple song.
The Citty of the greate king hight it well,
Wherein eternall peace and happinesse doth dwell.

56 As he thereon stood gazing, he might see
The blessed Angels to and fro descend
From highest heven in gladsome companee,
And with great joy into that Citty wend,
As commonly as frend does with his frend.
Whereat he wondred much, and gan enquere,
What stately building durst so high extend
Her lofty towres unto the starry sphere,
And what unknowen nation there empeopled were?

57 'Faire Knight,' (quoth he) 'Hierusalem that is,
The new Hierusalem, that God has built
For those to dwell in that are chosen his,
His chosen people, purg'd from sinful guilt
With pretious blood, which cruelly was spilt
On cursed tree, of that unspotted lam,
That for the sinnes of al the world was kilt:
Now are they Saints all in that Citty sam,
More dear unto their God then younglings to their dam.'

58 'Till now,' said then the knight, 'I weened well,
That great Cleopolis, where I have beene,
In which that fairest Faery Queene doth dwell,
The fairest citty was that might be scene;
And that bright towre, all built of christall clene,
Panthea, seemd the brightest thing that was;
But now by proofe all otherwise I weene,
For this great Citty that does far surpas,
And this bright Angels towre quite dims that towre of glas.

59 'Most trew,' then said the holy aged man;
'Yet is Cleopolis, for earthly frame,
The fairest peece that eie beholden can;
And well beseemes all knights of noble name,
That covett in th' immortall booke of fame
To be eternized, that same to haunt,
And doen their service to that soveraigne Dame,
That glory does to them for guerdon graunt:
For she is hevenly borne, and heaven may justly vaunt.

60 'And thou, faire ymp, sprong out from English race,
How ever now accompted Elfins sonne,
Well worthy doest thy service for her grace,
To aide a virgin desolate, foredonne;
But when thou famous victory hast wonne,
And high emongst all knights hast hong thy shield,
Thenceforth the suitt of earthly conquest shonne,
And wash thy hands from guilt of bloody field:
For blood can nought but sin, and wars but sorrows yield.

61 'Then seek this path that I to thee presage,
Which after all to heaven shall thee send;
Then peaceably thy painefull pilgrimage
To yonder same Hierusalem doe bend,
Where is for thee ordaind a blessed end:
For thou, emongst those Saints whom thou doest see,
Shalt be a Saint, and thine owne nations frend
And Patrone: thou *Saint George* shalt called bee,
Saint George of mery *England*, the signe of victoree.'

62 'Unworthy wretch,' (quoth he) 'of so great grace,
How dare I thinke such glory to attaine?'
'These, that have it attaynd, were in like cace,
As wretched men, and lived in like paine.'
'But deeds of armes must I at last be faine
And Ladies love to leave, so dearely bought?'
'What need of armes, where peace doth ay remaine,
(Said he) 'and bitter battailes all are fought?
As for loose loves, they'are vaine, and vanish into nought.

63 'O! let me not,' (quoth he) 'then turne againe
Backe to the world, whose joyes so fruitlesse are;
But let me heare for aie in peace remaine,
Or streightway on that last long voiage fare,
That nothing may my present hope empare.'
'That may not be,' (said he) 'ne maist thou yitt
Forgoe that royal maides bequeathed care,
Who did her cause into thy hand committ,
Till from her cursed foe thou have her freely quitt.'

64 'Then shall I soone,' (quoth he) 'so God me grace,
Abett that virgins cause disconsolate,
And shortly back returne unto this place,
To walke this way in Pilgrims poore estate.
But now aread, old father, why of late
Didst thou behight me borne of English blood,
Whom all a Faeries sonne doen nominate?'
'That word shall I,' (said he) 'avouchen good,
Sith to thee is unknowne the cradle of thy brood.

65 'For, well I wote, thou springst from ancient race
Of Saxon kinges, that have with mightie hand,
And many bloody battailes fought in place,
High reard their royall throne in Britans land,
And vanquisht them, unable to withstand:
From thence a Faery thee unweeting reft,
There as thou slepst in tender swadling band,
And her base Elfin brood there for thee left: [theft.
Such, men do Chaungelings call, so chaung'd by Faeries

66 'Thence she thee brought into this Faery lond,
And in an heaped furrow did thee hyde;
Where thee a Ploughman all unweeting fond,
As he his toylesome teme that way did guyde,
And brought thee up in ploughmans state to byde,
Whereof Georgos he thee gave to name;
Till prickt with courage, and thy forces pryde,
To Faery court thou cam'st to seek for fame,
And prove thy puissant armes, as seemes thee best became.'

67 'O holy Sire!' (quoth he) 'how shall I quight
The many favours I with thee have fownd,
That hast my name and nation redd aright,
And taught the way that does to heaven bownd!
This saide, adowne he looked to the grownd
To have returnd; but dazed were his eyne
Through passing brightnes, which did quite confound
His feeble sence, and too exceeding shyne.
So darke are earthly thinges compard to things divine.

68 At last, whenas himselfe he gan to fynd,
To Una back he cast him to retyre,
Who him awaited still with pensive mynd.
Great thankes, and goodly meed, to that good syre
He thens departing gave for his paynes hyre,
So came to Una, who him joyd to see;
And, after litle rest, gan him desyre
Of her adventure myndfull for to bee.
So leave they take of Cælia and her daughters three.

CANTO XI.

The knight with that old Dragon fights
Two days incessantly:
The third him overthrowes, and gayns
Most glorious victory.

1 HIGH time now gan it wex for Una fayre
To thinke of those her captive Parents deare,
And their forwasted kingdom to repayre:
Whereto whenas they now approched neare,
With hartie wordes her knight she gan to cheare,
And in her modest maner thus bespake:
'Deare knight, as deare as ever knight was deare,
That all these sorrowes suffer for my sake,
High heven behold the tedious toyle ye for me take!

2 'Now are we come unto my native soyle,
And to the place where all our perilles dwell;
Here hauntes that feend, and does his dayly spoyle;
Therefore, henceforth, bee at your keeping well,
And ever ready for your foeman fell:
The sparke of noble corage now awake,
And strive your excellent selfe to excell:
That shall ye evermore renowmed make
Above all knights on earth, that batteill undertake.'

3 And pointing forth, 'Lo! yonder is,' (said she)
'The brasen towre, in which my parents deare
For dread of that huge feend emprisond be;
Whom I from far see on the walles appeare,
Whose sight my feeble soule doth greatly cheare:
And on the top of all I do espye
The watchman wayting tydings glad to heare;
That, (O my Parents!) might I happily
Unto you bring, to ease you of your misery!'

4 With that they heard a roaring hideous sownd,
That all the ayre with terror filled wyde,
And seemd uneath to shake the stedfast ground.
Eftsoones that dreadful Dragon they espyde,
Where stretcht he lay upon the sunny side
Of a great hill, himselfe like a great hill:
But, all so soone as he from far descryde
Those glistring armes that heven with light did fill,
He rousd himselfe full blyth, and hastned them untill.

5 Then badd the knight his Lady yede aloof,
And to an hill herselfe withdraw asyde;
From whence she might behold that battailles proof,
And eke be safe from daunger far descryde.
She him obayd, and turnd a little wyde.—
Now, O thou sacred Muse! most learned Dame,
Fayre ympe of Phœbus and his aged bryde,
The Nourse of time and everlasting fame,
That warlike handes ennoblest with immortall name;

6 O! gently come into my feeble brest;
Come gently, but not with that mightie rage,
Wherewith the martiall troupes thou doest infest,
And hartes of great Heroës doest enrage,
That nought their kindled corage may aswage
Soone as thy dreadfull trompe begins to sownd,
The God of warre with his fiers equipage
Thou doest awake, sleepe never he so sownd;
And scared nations doest with horror sterne astownd

7 Fayre Goddesse, lay that furious fitt asyde,
Till I of warres and bloody Mars doe sing,
And Bryton fieldes with Sarazin blood bedyde,
Twixt that great faery Queene and Paynim king,
That with their horror heven and earth did ring;
A worke of labour long, and endlesse prayse:
But now a while lett downe that haughtie string,
And to my tunes thy second tenor rayse,
That I this man of God his godly armes may blaze.

8 By this, the dreadful Beast drew nigh to hand,
Halfe flying and halfe footing in his haste,
That with his largenesse measured much land,
And made wide shadow under his huge waste,
As mountaine doth the valley overcaste.
Approching nigh, he reared high afore
His body monstrous, horrible, and vaste;
Which, to increase his wondrous greatnes more,
Was swoln with wrath and poyson, and with bloody gore;

9 And over all with brasen scales was armd,
Like plated cote of steele, so couched neare
That nought mote perce; ne might his corse bee harmd
With dint of swerd, nor push of pointed speare:
Which as an Eagle, seeing pray appeare,
His aery plumes doth rouze, full rudely dight;
So shaked he, that horror was to heare:
For as the clashing of an Armor bright,
Such noyse his rouzed scales did send unto the knight.

10 His flaggy winges, when forth he did display,
Were like two sayles, in which the hollow wynd
Is gathered full, and worketh speedy way:
And eke the pennes, that did his pineons bynd,
Were like mayne-yardes with flying canvas lynd;
With which whenas him list the ayre to beat,
And there by force unwonted passage fynd,
The cloudes before him fledd for terror great,
And all the hevens stood still amazed with his threat

11 His huge long tayle, wownd up in hundred foldes,
Does overspred his long bras-scaly back,
Whose wreathed boughtes when ever he unfoldes,
And thick entangled knots adown does slack,
Bespotted as with shieldes of red and blacke,
It sweepeth all the land behind him farre,
And of three furlongs does but litle lacke;
And at the point two stinges in-fixed arre,
Both deadly sharp, that sharpest steele exceeden farre.

12 But stinges and sharpest steele did far exceed
The sharpnesse of his cruel rending clawes:
Dead was it sure, as sure as death in deed,
What ever thing does touch his ravenous pawes,
Or what within his reach he ever drawes.
But his most hideous head my tongue to tell
Does tremble; for his deepe devouring jawes
Wyde gaped, like the griesly mouth of hell,
Through which into his darke abysse all ravin fell.

13 And, that more wondrous was, in either jaw
Three ranckes of yron teeth enraunged were,
In which yett trickling blood, and gobbets raw,
Of late devoured bodies did appeare,
That sight thereof bredd cold congealed feare;
Which to increase, and all atonce to kill,
A cloud of smoothering smoke, and sulphure seare,
Out of his stinking gorge forth steemed still,
That all the ayre about with smoke and stench did fill.

14 His blazing eyes, like two bright shining shieldes,
Did burne with wrath, and sparkled living fyre:
As two broad Beacons, sett in open fieldes,
Send forth their flames far off to every shyre,
And warning give that enimies conspyre
With fire and sword the region to invade:
So flam'd his eyne with rage and rancorous yre;
But far within, as in a hollow glade,
Those glaring lampes were sett that made a dreadfull shade

15 So dreadfully he towardes him did pas,
Forelifting up a-loft his speckled brest,
And often bounding on the brused gras,
As for great joyance of his newcome guest.
Eftsoones he gan advance his haughty crest,
As chauffed Bore his bristles doth upreare;
And shoke his scales to battaile ready drest,
That made the Redcrosse knight nigh quake for feare,
As bidding bold defyaunce to his foeman neare.

16 The knight gan fayrely couch his steady speare,
And fiersely ran at him with rigorous might:
The pointed steele, arriving rudely theare,
His harder hyde would nether perce nor bight,
But, glauncing by, foorth passed forward right.
Yet sore amoved with so puissaunt push,
The wrathfull beast about him turned light,
And him so rudely, passing by, did brush [rush.
With his long tayle, that horse and man to ground did

17 Both horse and man up lightly rose againe,
And fresh encounter towardes him addrest;
But th' ydle stroke yet backe recoyld in vaine,
And found no place his deadly point to rest.
Exceeding rage enflam'd the furious Beast,
To be avenged of so great despight;
For never felt his imperceable brest
So wondrous force from hand of living wight;
Yet had he prov'd the powre of many a puissant knight.

18 Then, with his waving wings displayed wyde,
Himselfe up high he lifted from the ground,
And with strong flight did forcibly divyde
The yielding ayre, which nigh too feeble found
Her flitting parts, and element unsound,
To beare so great a weight: he, cutting way
With his broad sayles, about him soared round;
At last, low stouping with unweldy sway,
Snatcht up both horse and man, to beare them quite away.

19 Long he them bore above the subject plaine,
So far as Ewghen bow a shaft may send,
Till struggling strong did him at last constraine
To let them downe before his flightes end:
As hagard hauke, presuming to contend
With hardy fowle above his hable might,
His wearie pounces all in vaine doth spend
To trusse the pray too heavy for his flight;
Which, comming down to ground, does free it selfe by fight.

20 He so disseized of his gryping grosse,
The knight his thrillant speare againe assayd
In his bras-plated body to embosse,
And three mens strength unto the stroake he layd;
Wherewith the stiffe beame quaked as affrayd,
And glauncing from his scaly necke did glyde
Close under his left wing, then broad displayd:
The percing steele there wrought a wound full wyde,
That with the uncouth smart the Monster lowdly cryde.

21 He cryde, as raging seas are wont to rore
When wintry storme his wrathful wreck does threat;
The rolling billowes beate the ragged shore,
As they the earth would shoulder from her seat;
And greedy gulfe does gape, as he would eat
His neighbour element in his revenge:
Then gin the blustring brethren boldly threat
To move the world from off his stedfast henge,
And boystrous battaile make, each other to avenge.

22 The steely head stuck fast still in his flesh,
Till with his cruell clawes he snatcht the wood,
And quite a sunder broke. Forth flowed fresh
A gushing river of blacke gory blood,
That drowned all the land whereon he stood;
The streame thereof would drive a water-mill:
Trebly augmented was his furious mood
With bitter sence of his deepe rooted ill,
That flames of fire he threw forth from his large nosethril.

23 His hideous tayle then hurled he about,
And therewith all enwrapt the nimble thyes
Of his froth-fomy steed, whose courage stout
Striving to loose the knott that fast him tyes,
Himselfe in streighter bandes too rash implyes,
That to the ground he is perforce constraynd
To throw his ryder ; who can quickly ryse
From off the earth, with durty blood distaynd,
For that reprochfull fall right fowly he disdaynd ;

24 And fercely tooke his trenchand blade in hand,
With which he stroke so furious and so fell,
That nothing seemd the puissaunce could withstand :
Upon his crest the hardned yron fell,
But his more hardned crest was armd so well,
That deeper dint therein it would not make ;
Yet so extremely did the buffe him quell,
That from thenceforth he shund the like to take,
But when he saw them come he did them still forsake.

25 The knight was wroth to see his stroke beguyld,
And smot againe with more outrageous might ;
But backe againe the sparcling steele recoyld,
And left not any marke where it did light,
As if in Adamant rocke it had beene pight.
The beast, impatient of his smarting wound
And of so fierce and forcible despight,
Thought with his winges to stye above the ground ;
But his late wounded wing unserviceable found.

26 Then full of griefe and anguish vehement,
He lowdly brayd, that like was never heard ;
And from his wide devouring oven sent
A flake of fire, that flashing in his beard
Him all amazd, and almost made afeard :
The scorching flame sore swinged all his face,
And through his armour all his body seard,
That he could not endure so cruell cace,
But thought his armes to leave, and helmet to unlace

27 Not that great Champion of the antique world,
Whom famous Poetes verse so much doth vaunt,
And hath for twelve huge labours high extold,
So many furies and sharpe fits did haunt,
When him the poysoned garment did enchaunt,
With Centaures blood and bloody verses charmd;
As did this knight twelve thousand dolours daunt,
Whom fyrie steele now burnt, that erst him armd;
That erst him goodly armd, now most of all him harmd.

28 Faynt, wearie, sore, emboyled, grieved, brent,
With heat, toyle, wounds, armes, smart, and inward fire,
That never man such mischiefes did torment:
Death better were; death did he oft desire,
But death will never come when needes require.
Whom so dismayd when that his foe beheld,
He cast to suffer him no more respire,
But gan his sturdy sterne about to weld,
And him so strongly stroke, that to the ground him feld.

29 It fortuned, (as fayre it then befell)
Behynd his backe, unweeting, where he stood,
Of auncient time there was a springing well,
From which fast trickled forth a silver flood,
Full of great vertues, and for med'cine good:
Whylome, before that cursed Dragon got
That happy land, and all with innocent blood
Defyld those sacred waves, it rightly hot
The well of life, ne yet his vertues had forgot:

30 For unto life the dead it could restore,
And guilt of sinfull crimes cleane wash away;
Those that with sicknesse were infected sore
It could recure; and aged long decay
Renew, as one were borne that very day.
Both Silo this, and Jordan, did excell,
And th' English Bath, and eke the German Spau;
Ne can Cephise, nor Hebrus, match this well:
Into the same the knight back overthrowen fell.

31 Now gan the golden Phœbus for to steepe
His fierie face in billowes of the west,
And his faint steedes watred in Ocean deepe,
Whiles from their journall labours they did rest;
When that infernall Monster, having kest
His wearie foe into that living well,
Can high advaunce his broad discoloured brest
Above his wonted pitch, with countenance fell,
And clapt his yron wings as victor he did dwell.

32 Which when his pensive Lady saw from farre,
Great woe and sorrow did her soule assay,
As weening that the sad end of the warre;
And gan to highest God entirely pray
That feared chaunce from her to turne away:
With folded hands, and knees full lowly bent,
All night shee watcht, ne once adowne would lay
Her dainty limbs in her sad dreriment,
But praying still did wake, and waking did lament.

33 The morrow next gan earely to appeare,
That Titan rose to runne his daily race;
But earely, ere the morrow next gan reare
Out of the sea faire Titans deawy face,
Up rose the gentle virgin from her place,
And looked all about, if she might spy
Her loved knight to move his manly pace:
For she had great doubt of his safety,
Since late she saw him fall before his enimy.

34 At last she saw where he upstarted brave
Out of the well, wherein he drenched lay:
As Eagle, fresh out of the ocean wave,
Where he hath lefte his plumes all hory gray,
And deckt himselfe with fethers youthly gay,
Like Eyas hauke up mounts unto the skies,
His newly-budded pineons to assay,
And marveiles at himselfe stil as he flies:
So new this new-borne knight to battell new did rise.

35 Whom when the damned feend so fresh did spy,
No wonder if he wondred at the sight,
And doubted whether his late enimy
It were, or other new supplied knight.
He now, to prove his late-renewed might,
High brandishing his bright deaw-burning blade,
Upon his crested scalp so sore did smite,
That to the scull a yawning wound it made:
The deadly dint his dulled sences all dismaid.

36 I wote not whether the revenging steele
Were hardned with that holy water dew
Wherein he fell, or sharper edge did feele,
Or his baptized hands now greater grew,
Or other secret vertue did ensew;
Els never could the force of fleshly arme,
Ne molten mettall, in his blood embrew;
For till that stownd could never wight him harme
By subtilty, nor slight, nor might, nor mighty charme

37 The cruell wound enraged him so sore,
That loud he yelded for exceeding paine;
As hundred ramping Lions seemd to rore,
Whom ravenous hunger did thereto constraine:
Then gan he tosse aloft his stretched traine,
And therewith scourge the buxome aire so sore,
That to his force to yielden it was faine;
Ne ought his sturdy strokes might stand afore,
That high trees overthrew, and rocks in peeces tore.

38 The same advauncing high above his head,
With sharpe intended sting so rude him smott,
That to the earth him drove, as stricken dead;
Ne living wight would have him life behott:
The mortall sting his angry needle shott
Quite through his shield, and in his shoulder seasd,
Where fast it stucke, ne would thereout be gott:
The griefe thereof him wondrous sore diseasd,
Ne might his rancling paine with patience be appeasd

39 But yet, more mindfull of his honour deare
Then of the grievous smart which him did wring,
From loathed soile he can him lightly reare,
And strove to loose the far infixed sting:
Which when in vaine he tryde with struggeling,
Inflam'd with wrath, his raging blade he hefte,
And strooke so strongly, that the knotty string
Of his huge taile he quite a sonder clefte;
Five joints thereof he hewd, and but the stump him lefte.

40 Hart cannot thinke what outrage and what cries,
With fowle enfouldred smoake and flashing fire,
The hell-bred beast threw forth unto the skies,
That all was covered with darknesse dire:
Then, fraught with rancour and engorged yre,
He cast at once him to avenge for all;
And, gathering up himselfe out of the mire
With his uneven wings, did fiercely fall
Upon his sunne-bright shield, and grypt it fast withall.

41 Much was the man encombred with his hold,
In feare to lose his weapon in his paw,
Ne wist yett how his talaunts to unfold:
Nor harder was from Cerberus greedy jaw
To plucke a bone, then from his cruell claw
To reave by strength the griped gage away:
Thrise he assayd it from his foote to draw,
And thrise in vaine to draw it did assay;
It booted nought to thinke to robbe him of his pray.

42 Tho, when he saw no power might prevaile,
His trusty sword he cald to his last aid,
Wherewith he fiersly did his foe assaile,
And double blowes about him stoutly laid,
That glauncing fire out of the yron plaid,
As sparkles from the Andvile use to fly,
When heavy hammers on the wedge are swaid:
Therewith at last he forst him to unty
One of his grasping feete, him to defend thereby

43 The other foote, fast fixed on his shield,
Whenas no strength nor stroks mote him constraine
To loose, ne yet the warlike pledge to yield,
He smott thereat with all his might and maine,
That nought so wondrous puissaunce might sustaine:
Upon the joint the lucky steele did light,
And made such way that hewd it quite in twaine;
The paw yett missed not his minisht might,
But hong still on the shield, as it at first was pight.

44 For griefe thereof and divelish despight,
From his infernall fournace forth he threw
Huge flames that dimmed all the hevens light,
Enrold in duskish smoke and brimstone blew:
As burning Aetna from his boyling stew
Doth belch out flames, and rockes in peeces broke,
And ragged ribs of mountaines molten new,
Enwrapt in coleblacke clowds and filthy smoke,
That al the land with stench and heven with horror choke.

45 The heate whereof, and harmefull pestilence,
So sore him noyd, that forst him to retire
A little backeward for his best defence,
To save his body from the scorching fire,
Which he from hellish entrailes did expire.
It chaunst, (eternall God that chaunce did guide)
As he recoiled backeward, in the mire
His nigh foreweried feeble feet did slide,
And downe he fell, with dread of shame sore terrifide.

46 There grew a goodly tree him faire beside,
Loaden with fruit and apples rosy redd,
As they in pure vermilion had been dide,
Whereof great vertues over-all were redd;
For happy life to all which thereon fedd,
And life eke everlasting did befall:
Great God it planted in that blessed stedd
With his Almighty hand, and did it call
The tree of life, the crime of our first fathers fall.

47 In all the world like was not to be fownd,
Save in that soile, where all good things did grow,
And freely sprong out of the fruitfull grownd,
As incorrupted Nature did them sow,
Till that dredd Dragon all did overthrow.
Another like faire tree eke grew thereby,
Whereof whoso did eat, eftsoones did know
Both good and ill. O mournfull memory!
That tree through one mans fault have doen us all to dy.

48 From that first tree forth flowd, as from a well,
A trickling streame of Balme, most soveraine
And dainty deare, which on the ground still fell,
And overflowed all the fertile plaine,
As it had deawed bene with timely raine:
Life and long health that gracious ointment gave,
And deadly wounds could heale, and reare againe
The sencelesse corse appointed for the grave:
Into that same he fell, which did from death him save

49 For nigh thereto the ever damned Beast
Durst not approch, for he was deadly made,
And al that life preserved did detest;
Yet he it oft adventur'd to invade.
By this the drouping day-light gan to fade,
And yield his rowme to sad succeeding night,
Who with her sable mantle gan to shade
The face of earth and wayes of living wight,
And high her burning torch set up in heaven bright.

50 When gentle Una saw the second fall
Of her deare knight, who, weary of long fight
And faint through losse of blood, moov'd not at all,
But lay, as in a dreame of deepe delight,
Besmeard with pretious Balme, whose vertuous might
Did heale his woundes, and scorching heat alay;
Againe she stricken was with sore affright,
And for his safetie gan devoutly pray,
And watch the noyous night, and wait for joyous day

51 The joyous day gan early to appeare;
And fayre Aurora from the deawy bed
Of aged Tithone gan herselfe to reare
With rosy cheekes, for shame as blushing red:
Her golden locks for hast were loosely shed
About her eares, when Una her did marke
Clymbe to her charet, all with flowers spred,
From heven high to chace the cheareless darke;
With merry note her lowd salutes the mounting larke.

52 Then freshly up arose the doughty knight,
All healed of his hurts and woundes wide,
And did himselfe to battaile ready dight;
Whose early foe awaiting him beside
To have devourd, so soone as day he spyde,
When now he saw himselfe so freshly reare,
As if late fight had nought him damnifyde,
He woxe dismaid, and gan his fate to feare:
Nathlesse with wonted rage he him advaunced neare.

53 And in his first encounter, gaping wyde,
He thought attonce him to have swallowd quight,
And rusht upon him with outragious pryde;
Who him rencountring fierce, as hauke in flight,
Perforce rebutted backe. The weapon bright,
Taking advantage of his open jaw,
Ran through his mouth with so importune might,
That deepe emperst his darksom hollow maw,
And, back retyrd, his life blood forth with all did draw.

54 So downe he fell, and forth his life did breath,
That vanisht into smoke and cloudes swift;
So downe he fell, that th' earth him underneath
Did grone, as feeble so great load to lift;
So downe he fell, as an huge rocky clift,
Whose false foundacion waves have washt away,
With dreadfull poyse is from the mayneland rift,
And rolling downe great Neptune doth dismay:
So downe he fell, and like an heaped mountaine lay.

55 The knight him selfe even trembled at his fall,
So huge and horrible a masse it seemd;
And his deare Lady, that beheld it all,
Durst not approch for dread which she misdeemd;
But yet at last, whenas the direfull feend
She saw not stirre, off-shaking vaine affright
She nigher drew, and saw that joyous end:
Then God she praysd, and thankt her faithfull knight,
That had atchievde so great a conquest by his might.

CANTO XII.

Fayre Una to the Redcrosse Knight
Betrouthed is with joy:
Though false Duessa, it to barre,
Her false sleightes doe imploy.

1 Behold! I see the haven nigh at hand
To which I meane my wearie course to bend;
Vere the maine shete, and beare up with the land,
The which afore is fayrly to be kend,
And seemeth safe from storms that may offend;
There this fayre virgin wearie of her way
Must landed bee, now at her journeyes end;
There eke my feeble barke a while may stay,
Till mery wynd and weather call her thence away.

2 Scarsely had Phœbus in the glooming East
Yett harnessed his fyrie-footed teeme,
Ne reard above the earth his flaming creast,
When the last deadly smoke aloft did steeme,
That signe of last outbreathed life did seeme
Unto the watchman on the castle-wall;
Who thereby dead that balefull Beast did deeme,
And to his Lord and Lady lowd gan call,
To tell how he had seene the Dragons fatall fall.

3 Uprose with hasty joy, and feeble speed,
That aged Syre, the Lord of all that land,
And looked forth, to weet if trew indeed
Those tydinges were, as he did understand:
Which whenas trew by tryall he out fond,
He badd to open wyde his brasen gate,
Which long time had beene shut, and out of hond
Proclaymed joy and peace through all his state;
For dead now was their foe, which them forrayed late.

4 Then gan triumphant Trompets sownd on hye,
That sent to heven the ecchoed report
Of their new joy, and happie victory
Gainst him, that had them long oppresst with tort,
And fast imprisoned in seiged fort.
Then all the people, as in solemne feast,
To him assembled with one full consort,
Rejoycing at the fall of that great beast,
From whose eternall bondage now they were releast.

5 Forth came that auncient Lord, and aged Queene,
Arayd in antique robes downe to the grownd,
And sad habiliments right well beseene:
A noble crew about them waited rownd
Of sage and sober peres, all gravely gownd;
Whom far before did march a goodly band
Of tall young men, all hable armes to sownd:
But now they laurell braunches bore in hand,
Glad signe of victory and peace in all their land.

6 Unto that doughtie Conquerour they came,
And him before themselves prostrating low,
Their Lord and Patrone loud did him proclame,
And at his feet their lawrell boughes did throw.
Soone after them, all dauncing on a row,
The comely virgins came, with girlands dight,
As fresh as flowres in medow greene doe grow
When morning deaw upon their leaves doth light;
And in their handes sweet Timbrels all upheld on hight.

7 And them before the fry of children yong
Their wanton sportes and childish mirth did play,
And to the Maydens sownding tymbrels song
In well attuned notes a joyous lay,
And made delightfull musick all the way,
Untill they came where that faire virgin stood:
As fayre Diana in fresh sommers day
Beholdes her nymphes enraung'd in shady wood,
Some wrestle, some do run, some bathe in christall flood

8 So she beheld those maydens meriment
With chearefull vew; who, when to her they came,
Themselves to ground with gracious humblesse bent,
And her ador'd by honorable name,
Lifting to heven her everlasting fame:
Then on her head they sett a girlond greene,
And crowned her twixt earnest and twixt game:
Who, in her self-resemblance well beseene,
Did seeme, such as she was, a goodly maiden Queene.

9 And after, all the raskall many ran,
Heaped together in rude rablement,
To see the face of that victorious man,
Whom all admired as from heaven sent,
And gazd upon with gaping wonderment;
But when they came where that dead Dragon lay,
Stretcht on the ground in monstrous large extent,
The sight with ydle feare did them dismay,
Ne durst approach him nigh to touch, or once assay.

10 Some feard and fledd; some feard, and well it faynd:
One, that would wiser seeme then all the rest,
Warnd him not touch, for yet perhaps remaynd
Some lingring life within his hollow brest,
Or in his wombe might lurke some hidden nest
Of many Dragonettes, his fruitfull seede:
Another saide, that in his eyes did rest
Yet sparckling fyre, and badd thereof take heed:
Another said, he saw him move his eyes indeed

11 One mother, whenas her foolehardy chyld
Did come too neare, and with his talants play,
Halfe dead through feare, her litle babe revyld,
And to her gossibs gan in counsell say;
'How can I tell, but that his talants may
Yet scratch my sonne, or rend his tender hand?'
So diversly them selves in vaine they fray;
Whiles some more bold to measure him nigh stand,
To prove how many acres he did spred of land.

12 Thus flocked all the folke him rownd about;
The whiles that hoarie king, with all his traine,
Being arrived where that champion stout
After his foes defeasaunce did remaine,
Him goodly greetes, and fayre does entertayne
With princely gifts of yvory and gold,
And thousand thankes him yeeldes for all his paine.
Then when his daughter deare he does behold,
Her dearely doth imbrace, and kisseth manifold.

13 And after to his Pallace he them bringes,
With shaumes, and trompets, and with Clarions sweet;
And all the way the joyous people singes,
And with their garments strowes the paved street;
Whence mounting up, they find purveyaunce meet
Of all, that royall Princes court became;
And all the floore was underneath their feet
Bespredd with costly scarlott of great name,
On which they lowly sitt, and fitting purpose frame.

14 What needes me tell their feast and goodly guize,
In which was nothing riotous nor vaine?
What needes of dainty dishes to devize,
Of comely services, or courtly trayne?
My narrow leaves cannot in them contayne
The large discourse of roiall Princes state.
Yet was their manner then but bare and playne;
For th' antique world excesse and pryde did hate:
Such proud luxurious pompe is swollen up but late.

15 Then, when with meates and drinkes of every kinde
Their fervent appetites they quenched had,
That auncient Lord gan fit occasion finde,
Of straunge adventures, and of perils sad
Which in his travell him befallen had,
For to demaund of his renowmed guest:
Who then with utt'rance grave, and count'nance sad,
From poynt to poynt, as is before exprest,
Discourst his voyage long, according his request.

16 Great pleasure, mixt with pittiful regard,
That godly King and Queene did passionate,
Whyles they his pittiful adventures heard;
That oft they did lament his lucklesse state,
And often blame the too importune fate,
That heapd on him so many wrathfull wreakes;
For never gentle knight, as he of late,
So tossed was in fortunes cruell freakes:
And all the while salt teares bedcawd the hearers cheaks.

17 Then sayd that royall Pere in sober wise;
'Deare Sonne, great beene the evils which ye bore
From first to last in your late enterprise,
That I note whether praise or pitty more;
For never living man, I weene, so sore
In sea of deadly daungers was distrest:
But since now safe ye seised have the shore,
And well arrived are, (high God be blest!)
Let us devize of ease and everlasting rest.'

18 'Ah dearest Lord!' said then that doughty knight,
'Of ease or rest I may not yet devize;
For by the faith which I to armes have plight,
I bownden am streight after this emprize,
As that your daughter can ye well advize,
Backe to retourne to that great Faery Queene,
And her to serve sixe yeares in warlike wize,
Gainst that proud Paynim king that works her teene:
Therefore I ought crave pardon, till I there have beene.'

19 'Unhappy falls that hard necessity,'
(Quoth he) 'the troubler of my happy peace,
And vowed foe of my felicity;
Ne I against the same can justly preace:
But since that band ye cannot now release,
Nor doen undo, (for vowes may not be vayne)
Soone as the terme of those six yeares shall cease,
Ye then shall hither backe retourne agayne,
The marriage to accomplish vowd betwixt you twayn.

20 'Which, for my part, I covet to performe
In sort as through the world I did proclame,
That who-so kild that monster most deforme,
And him in hardy battayle overcame,
Should have mine onely daughter to his Dame,
And of my kingdome heyre apparaunt bee:
Therefore, since now to thee perteynes the same
By dew desert of noble chevalree,
Both daughter and eke kingdome lo! I yield to thee.'

21 Then forth he called that his daughter fayre,
The fairest Un', his onely daughter deare,
His onely daughter and his only hayre;
Who forth proceeding with sad sober cheare,
As bright as doth the morning starre appeare
Out of the East, with flaming lockes bedight,
To tell that dawning day is drawing neare,
And to the world does bring long-wished light:
So faire and fresh that Lady shewd herselfe in sight.

22 So faire and fresh, as freshest flowre in May;
For she had layd her mournefull stole aside,
And widow-like sad wimple throwne away,
Wherewith her heavenly beautie she did hide,
Whiles on her wearie journey she did ride;
And on her now a garment she did weare
All lilly white, withoutten spot or pride,
That seemd like silke and silver woven neare;
But neither silke nor silver therein did appeare.

23 The blazing brightnesse of her beauties beame,
And glorious light of her sunshyny face,
To tell were as to strive against the streame:
My ragged rimes are all too rude and bace
Her heavenly lineaments for to enchace.
Ne wonder; for her own deare loved knight,
All were she daily with himselfe in place,
Did wonder much at her celestial sight:
Oft had he seene her faire, but never so faire dight.

24 So fairely dight when she in presence came,
She to her Syre made humble reverence,
And bowed low, that her right well became,
And added grace unto her excellence:
Who with great wisedome and grave eloquence
Thus gan to say—But, eare he thus had sayd,
With flying speede, and seeming great pretence,
Came running in, much like a man dismayd,
A Messenger with letters, which his message sayd.

25 All in the open hall amazed stood
At suddeinnesse of that unwary sight,
And wondred at his breathlesse hasty mood:
But he for nought would stay his passage right,
Till fast before the king he did alight;
Where falling flat great humblesse he did make,
And kist the ground whereon his foot was pight;
Then to his handes that writt he did betake,
Which he disclosing read thus, as the paper spake:

26 'To thee, most might king of Eden fayre,
Her greeting sends in these sad lines addrest
The wofull daughter and forsaken heyre
Of that great Emperour of all the West;
And bids thee be advized for the best,
Ere thou thy daughter linck, in holy band
Of wedlocke, to that new unknowen guest:
For he already plighted his right hand
Unto another love, and to another land.

27 'To me, sad mayd, or rather widow sad,
He was affyaunced long time before,
And sacred pledges he both gave, and had,
False erraunt knight, infamous, and forswore!
Witnesse the burning Altars, which he swore,
And guilty heavens of his bold perjury;
Which though he hath polluted oft of yore,
Yet I to them for judgement just doe fly,
And them conjure t' avenge this shamefull injury.

28 'Therefore, since mine he is, or free or bond,
Or false or trew, or living or else dead,
Withhold, O soverayne Prince! your hasty hond
From knitting league with him, I you aread;
Ne weene my right with strength adowne to tread,
Through weaknesse of my widowhed or woe;
For truth is strong her rightfull cause to plead,
And shall finde friends, if need requireth soe.
So bids thee well to fare, Thy neither friend nor foe,
Fidessa.'

29 When he these bitter byting wordes had red,
The tydings straunge did him abashed make,
That still he sate long time astonished,
As in great muse, ne word to creature spake.
At last his solemn silence thus he brake,
With doubtfull eyes fast fixed on his guest:
'Redoubted knight, that for myne only sake
Thy life and honor late adventurest,
Let nought be hid from me that ought to be exprest.

30 'What meane these bloody vowes and idle threats,
Throwne out from womanish impatient mynd?
What hevens? what altars? what enraged heates,
Here heaped up with termes of love unkynd,
My conscience cleare with guilty bands would bynd?
High God be witnesse that I guiltlesse ame;
But if yourselfe, Sir knight, ye faulty fynd,
Or wrapped be in loves of former Dame,
With cryme doe not it cover, but disclose the same.'

31 To whom the Redcrosse knight this answer sent:
'My Lord, my king, be nought hereat dismay'd,
Till well ye wote by grave intendiment,
What woman, and wherefore, doth me upbrayd
With breach of love and loialty betrayd.
It was in my mishaps, as hitherward
I lately traveild, that unwares I strayd
Out of my way, through perils straunge and hard,
That day should faile me ere I had them all declard.

32 'There did I find, or rather I was fownd
Of this false woman that Fidessa hight,
Fidessa hight the falsest Dame on grownd,
Most false Duessa, royall richly dight,
That easy was t' inveigle weaker sight:
Who by her wicked arts and wylie skill,
Too false and strong for earthly skill or might,
Unwares me wrought unto her wicked will,
And to my foe betrayd when least I feared ill.'

33 Then stepped forth the goodly royall Mayd,
And on the ground herselfe prostrating low,
With sober countenance thus to him sayd:
'O! pardon me, my soveraine Lord, to sheow
The secret treasons, which of late I know
To have bene wrought by that false sorceresse:
Shee, only she, it is, that earst did throw
This gentle knight into so great distresse,
That death him did awaite in daily wretchednesse.

34 'And now it seemes, that she suborned hath
This crafty messenger with letters vaine,
To worke new woe and improvided scath,
By breaking of the band betwixt us twaine;
Wherein she used hath the practicke paine
Of this false footman, clokt with simplenesse,
Whome if ye please for to discover plaine,
Ye shall him Archimago find, I ghesse,
The falsest man alive: who tries, shall find no lesse.'

35 The king was greatly moved at her speach ;
And, all with suddein indignation fraight,
Bad on that Messenger rude hands to reach.
Eftsoones the Gard, which on his state did wait,
Attacht that faytor false, and bound him strait,
Who seeming sorely chauffed at his band,
As chained beare whom cruell dogs doe bait,
With ydle force did faine them to withstand,
And often semblaunce made to scape out of their hand.

36 But they him layd full low in dungeon deepe,
And bound him hand and foote with yron chains ;
And with continual watch did warely keepe.
Who then would thinke that by his subtile trains
He could escape fowle death or deadly pains ?
Thus, when that Princes wrath was pacifide,
He gan renew the late forbidden bains,
And to the knight his daughter deare he tyde
With sacred rites and vowes for ever to abyde.

37 His owne two hands the holy knotts did knitt,
That none but death for ever can divide ;
His owne two hands, for such a turne most fitt,
The housling fire did kindle and provide,
And holy water thereon sprinckled wide ;
At which the bushy Teade a groome did light,
And sacred lamp in secret chamber hide,
Where it should not be quenched day nor night,
For feare of evil fates, but burnen ever bright.

38 Then gan they sprinckle all the posts with wine,
And made great feast to solemnize that day :
They all perfumde with frankincense divine,
And precious odours fetcht from far away,
That all the house did sweat with great aray :
And all the while sweete Musicke did apply
Her curious skill the warbling notes to play,
To drive away the dull Melancholy ;
The whiles one sung a song of love and jollity.

39 During the which there was an heavenly noise
Heard sownd through all the Pallace pleasantly,
Like as it had bene many an Angels voice
Singing before th' eternall majesty,
In their trinall triplicities on hye:
Yett wist no creature whence that hevenly sweet
Proceeded, yet each one felt secretly
Himselfe thereby refte of his sences meet,
And ravished with rare impression in his sprite.

40 Great joy was made that day of young and old,
And solemne feast proclaymd throughout the land,
That their exceeding merth may not be told:
Suffice it heare by signes to understand
The usuall joyes at knitting of loves band.
Thrise happy man the knight himselfe did hold,
Possessed of his Ladies hart and hand;
And ever, when his eie did her behold,
His heart did seeme to melt in pleasures manifold.

41 Her joyous presence, and sweet company,
In full content he there did long enjoy;
Ne wicked envy, ne vile gealosy,
His deare delights were hable to annoy:
Yet, swimming in that sea of blissfull joy,
He nought forgott how he whilome had sworne,
In case he could that monstrous beast destroy,
Unto his Faery Queene backe to retourne;
The which he shortly did, and Una left to mourne.

42 Now, strike your sailes, yee jolly Mariners,
For we be come unto a quiet rode,
Where we must land some of our passengers,
And light this weary vessell of her lode:
Here she a while may make her safe abode,
Till she repaired have her tackles spent,
And wants supplide: And then againe abroad
On the long voiage whereto she is bent:
Well may she speede, and fairely finish her intent!

NOTES.

1. 1. **Lo! I the man**; imitated from the four lines prefixed, in some codices, to the opening of Virgil's *Æneid*: "Ille ego qui quondam gracili modulatus avena | Carmen, ... Gratum opus agricolis, at nunc horrentia Martis." Spenser, like Virgil, passed from pastoral to epic poetry. Milton imitates them in the opening of *Par. Regained*; and Browne in that of his *Brit. Pastorals*. **whylome**, A.S. *hwilum*, dat. pl. of *hwil*, lit. 'at times,' here 'a short while ago,' 'formerly'; viz. in 1579. **maske**, 'disguise herself.' The word would remind Elizabethan readers of the Court masques and pageants of those days, III. xii. 5; "roiall maskes" were presented before Henry VIII. by Cardinal Wolsey and before Elizabeth at Norwich (Holinshed, iii. 763; iv. 379). The word is from Arab. *maskharat*, 'buffoon,' whence Sp. *mascara*, and It. *maschera*; and should properly be spelt *masker* in English. Sir T. More uses this form once, and Holinshed has the verb *maskered*. The termination *-er* was afterwards mistaken for that of the *agent*, and the form *mask* accordingly coined to mean the *thing*.

2. **As ... taught**, 'as the succession of the months and seasons led her.' The allusion is to the subject of the *Shepheards Calender*, set forth in the title as "conteyning twelve Aeglogues, proportionable to the twelve monethes." See also the Argument of *Ecl.* xii., *Derr.* **lowly Shephards weeds.** The "mask" that Spenser put on in the *Shepheards Calender* was that of the shepherd Colin Clout; **weeds**, 'garments,' v. vi. 23, "Those warlike weedes." Teut. base WAD, 'bind,' 'wind round,' whence *weave*, *withe*, *wind*; A.S. *wæd*; different from *weed* ('a noxious plant'), which is from A.S. *wéod*. Used by Spenser in the sing. in vii. 19; II. iii. 21, "Hunter's weed"; both sing. and pl. occur close together in *Old English Homilies*, where the context favours the meaning of '*outer* garment,' which Nares gives it, and supports by a line from Chapman, "Her owne hands putting on both shirte and weed." In Chaucer (*Clerkes Tale*, 8739, Tyrwhitt), as also commonly in Elizabethan literature, the meaning

is more general; while it survives in modern English only in the particular expression, "a widow's weeds."

3. **enforst**, because the task was, as he thinks, far above his genius, and had been imposed upon him by Sir Philip Sidney.

4. **sterne**, 'proclaiming the stern deeds of war'; *hypallage*. **Oaten reeds**, upon which he played as Colin Clout; *Shep. Cal., Decr.*, 13, "Rude ditties, tund to Shepheards Oaten reede"; Milton, *Lycidas*, 33; *Ode to Evening*, 1; all imitated from Virgil, *Eclogue*, i. 2.

5. **gentle**, 'noble,' lit. 'of noble birth,' 'of high lineage'; by *hypallage* for 'deeds of gentle knights and ladies,' *i.e.* 'deeds of chivalry.' The idea is borrowed from Ariosto, *Orl. Fur.* i. 1.

6. This, like Milton's assertion in *Par. Lost*, i. 16, needs modification. Spenser refers to the long time that has elapsed since deeds of chivalry were celebrated in such romances as the *Poem of the Cid Campeador* in Spanish, or the French *Arthurian Romances* of Mapes and de Borron, both of the 12th century, or the *Morte d'Arthur* of Malory (1485), or the *Amadis of Gaul* of the Portuguese Lobeira, or the *Orlando Furioso* of Ariosto (1515). But, on the other hand, Tasso's *Gerusalemme Liberata*, the first part of *The Seven Champions of Christendom*, and *Palmerin of England*, were written but a few years before the *Faerie Queene*.

7. **areeds**, (1) 'urges,' 'advises'; A.S. *ráedan*, 'to advise,' Germ. *rathen*, and in Scotch; hence (2) 'explain,' 'declare,' as in viii. 31, *Daphnaïda*, 182, and in the still current expression, "*read a riddle*"; hence *riddle* and *read* (lit. 'to interpret written words'); (3) 'to call,' 'to name'; vii. 46. 7; (4) 'perceive'; x. 48. 5.

8. **blazon**; 'proclaim'; M.E. *blasen*, 'to trumpet forth'; Chaucer, *Hous of Fame*, iii. 711. The termination *-en* is lost in the A.V. *Mark*, i. 45, and Lyly, *Euphues* (Arber, 457); its signification as an infinitive suffix was likewise forgotten, so that it occurs as a subst. termination:—Shakspere, *Hamlet*, i. 5. 21, Thomson, *Castle of Indolence*, ii., "Beyond the blazon of my mortal pen!" This is due to confounding the word with Fr. *blason*, 'a coat of arms,' Eng. *blazon*, 'to depict armorial bearings.' Skeat connects the two verbs through the Provençal *blézo*, 'fame.' For the construction, supply *them* after *blazon*. **learned throng**; Spenser, like a true courtier, speaks as though the Muse held court in state, and he was the herald in attendance. Like a courtier, too, he means his poem for the "learned," not for the common people—"the baser crew."

9. **Fierce ... loves**; the two chief pursuits that constituted chivalry, *v. n. l.* 5, to which two elements Spenser adds a third—that of Allegory—in the word "moralize." In *Colin Clout*, 86, the *Faerie Queene* is called a "*morall laie*."

2. 1. The first instance of Spenser's lax use of classical mythology. The "virgin" is Clio, the muse of History, whose name stands first in the list of the Nine Muses given by Hesiod, *Theog.* 77. Her function was to record the deeds of heroes, as her name implies (Gr. κλέω, 'to celebrate,' κλέος, 'fame'). In compliment to Queen Elizabeth, Spenser means to call it a *history* when he invokes Clio. He calls her the "greater Muse" in VII. vii. 1, although in Hesiod, *Theog.* 79, Calliope, the muse of Epic poetry, whom Spenser should have invoked, is the 'chief of them all.' Clio is invoked by name in III. iii. 4. to trace the descent of Elizabeth from Britomart; but when he proceeds to matters of Greek mythology Spenser changes his muse and exclaims, "O Clio! lend Calliope thy quill": VII. vi. 37. Camoens, *Lusiad*, iii., less a courtier than Spenser, invokes Calliope when Gama proceeds to narrate the history of Portugal.

2. **weaker**; 'too weak,' 'unequal to the task': a Latin use of the comparative: i. 32. 5.

3. **everlasting scryne**; this *hypallage* for 'scryne preserving the records of deeds of everlasting fame,' occurs again in II. ix. 56, "Immortal scrine." **scryne**, 'desk'; modern forms: *shrine*, and Germ. *schrein*. Lat. *scrinium*, 'writing desk,' *scribere*.

5. **Tanaquill**; Queen Elizabeth. In II. x. 76, Oberon (Henry VIII.) rules in Faerie-land, and "He dying left the fairest Tanaquil | Him to succeede therein, by his last will."

6. **Briton Prince**; Prince Arthur, by whom is meant the Earl of Leicester, though Upton mentions a tradition, with reference to v. x. *Argument*, ("Prince Arthur takes the enterprize | For Belgee for to fight") that Sir Philip Sidney, usually identified with Sir Calidore, the knight of Courtesy, was Prince Arthur.

7. See ix. 13 *sq.* for Artl[illegible]'s own description of his love and sufferings. **suffered**; the construction is '*for* whom he suffered.'

8. **rue**; 'pity'; II. ii. 26; *v.n.* ii. 26. 8.

9. **wit**; 'mind,' 'intellectual powers'; there were *five wits* or faculties in this sense, mentioned often in Shakspere. Hawes, *Pastime of Pleasure*, xxiv., "These are the 5 wyttes remeving inwardly: | Fyrst, commyn wytte, and than ymaginacyon, | Fantasy, and estymacyon truely, | And memory, as I make narracyon." In the M.E. Homily of the *Sawles Warde*, man is a house, whose master is Wit, or God's constable (the Intellect), and Wit has an obstinate wife, named Will. Sir John Davies, *Nosce Teipsum* (on *Wit or Understanding*), "The Wit, .. | Lookes in the mirror of the Fantasie, | Where all the gatherings of the Senses are." This meaning still survives in the expression, "to be at one's wit's end."

3. 1. **impe**; 'scion,' 'offspring.' III. xii. 7: Browne, *Brit. Pastorals*, i. 5, calls the Muses "the impes of Mneme" (*i.e.*

Mnemosyne). M.E. *ympen*, 'to engraft,' from Low Lat. *impotus;* Gr. ἔμφυτος : originally used of plants : Chaucer, *Monkes Prologue*, 13962, "Of feble trees ther comin wretched impes." Spenser uses the word in a perfectly serious sense, as in ix. 6. The modern contemptuous sense, however, already occurs in Shakspere's plays.

3. **cunningly** ; 'skilfully,' *i.e.* 'successfully,' *v.n.* iv. 4. 2. **rove**, 'shoot an arrow with an elevation, not point blank' (Nares). *Rover*, 'arrow shot with a certain degree of elevation, ... there were marks on the target also so called.' Hence the expression "shooting at rovers" (Halliwell) ; v. v. 35.

4. **glorious fire** ; something like a pun is meant here : 'fire of love for Gloriana.'

5. **Heben bowe** ; (1) Cupid is said to carry an *ebony* bow, to distinguish him from the other archer-god, Apollo "of the *silver* bow (ἀργυρότοξος, Homer, *Iliad*, i. 37). (2) The epithet "deadly" refers to the poisonous properties formerly ascribed to ebony : Shakspere, *Hamlet*, i. 5. 62, "cursed hebenon" ; II. vii. 52, "Heben sad," mentioned with other poisonous plants growing in the garden of Proserpine. (3) In vii. 37. 2, *heben* means 'indestructible' : so in Chrestien de Troyes the Table of the Holy Grail rests on feet of ebony—"a wood that neither fire can consume nor rot destroy." The notion is drawn from Pliny, *Hist. Nat.* xvi. 78, and occurs in Browne's *Brit. Pastorals*, i. 2, i. 5.

7. **Mart** ; the Italian spelling for *Mars ;* so in Chaucer, *Legende of Good Women*, 2244 ; and Fairfax, *Godfrey of Bulloigne*, ii. 89, "Thou proud despiser of inconstant Mart."

8. **jollities** ; in an intermediate sense between its original meaning of 'prettiness' and the modern one of 'mirth' : Chaucer, *Wif of Bathes Prol.*, 6053, "Whan that it remembreth me | Upon my youth and on my jolitie." *v.n.* i. 1. 8.

9. **After ... allayd** ; a Latin construction : *post iram compositam.*

4. 3. Great ... Isle ; Queen Elizabeth. The flattery of the queen contained in this stanza is surpassed by that in the *Shepheards Calender*, *April*, where her beauty is said to eclipse that of both Phoebus and Cynthia (the Sun and the Moon), the whole Eclogue being conceived in a spirit of the most extravagant hyberbole. Cf. the praise of Elizabeth in Lyly's *Euphues* (Arber, 457 *sq.*) and of James I. in Phineas Fletcher, *Purple Island*, xii. 55.

5. **eyne** ; 'eyes,' by *metathesis* from the M.E. plural *eyen* ii. 27, x. 47. The word has had a longer career in Scottish poetry.

7. **glorious type** ; 'type of thee, Gloriana' ; the lady Una is meant, who in the Allegory stands also for Truth, as is implied in the epithet *true.*

8. **argument**; 'subject'; Milton, *Par. Lost*, i. 24. Root ARG, 'shine,' Lat. *arguo*, 'to make clear'; It. *argomento*, 'heading giving the subject matter of a canto,' as in Dante and Ariosto. **afflicted stile**; 'humble pen'; Sidney, *Astrophel and Stella, Sonnet* lxix., "O joy too high for my low stile to show!" *Afflict* has the Latin sense 'to cast down'; Milton, *Par. Lost*, ii. 166, "Struck with Heaven's afflicting thunder." *Stile*, Lat. *stilus*, 'a style or iron pen for writing on waxen-tablets.'

9. **The which**; i. 26. 7, the article is similarly used in French *lequel*, It. *il quale*; from which it was introduced into M.E. **dearest dread**; 'object of love and reverence'; III. ii. 30, "Ah! my dearest daughter, ah! my dearest dread"; so in IV. viii. 17. Prior imitates Spenser when addressing Queen Anne, "To thee, our dearest Dread, to thee, our softer king." This application of the word to kings is based on *Isaiah*, viii. 13, "Sanctify the Lord of hosts himself, and let him be your Fear, and let him be your Dread"; Milton, *Samson Agonistes*, 1673. Compare with this the tone of Daniel's address to the queen: *Civil Wars*, i. 3. 4.

CANTO I.

1. 1. **A gentle Knight**; the Redcross Knight, or St. George, the patron saint of England, and corresponding in the Allegory to Holiness or Reformed England, x. 61. **pricking**; 'riding'; Chaucer, *Cant. Tales, Prol.* 191, "Of prikyng and of huntyng for the hare | Was al his lust." Scotch form *prickand*: *Lancelot of the Laik*, 3089. The general meaning is preferable to the literal one of 'spurring,' 'riding fast,' in order to avoid the inconsistency which would otherwise arise from st. 4, ll. 1 and 9: imitated in Thomson's *Castle of Indolence*, i. *init.*: parodied in *The Returne from Parnassus*, 1203, "A gentle pen rides prickinge on the plaine, | This paper plaine."

2. **Ycladd**; 'clad,' III. xii. 10; the *y-* is the M.E. past pt. prefix softened from the A.S. *ge-* (which still exists in German), and is sometimes written *i-* (*i-roune, i-cleped*, etc., in Chaucer). In ii. 18, occurs *ygoe* for *ago*, and in ix. 1, *yfere*: both these prefixes are different from the past pt. *y-*. **mightie armes**; *Ephesians*, vi. 11, "Put on the whole armour of God, that ye may be able to stand against the wiles of the devil." *v.* Bunyan, *Pilgrim's Progress*, 52. The Knight is the *Church Militant*. **silver shielde**; when Joseph of Arimathea converted Arviragus, he "gave hym then a *shielde of silver* white, | *A crosse* endlong and overthwart full perfecte: | These armes were used through all Britain | For a common signe eche manne to know his nacioun | From enemies; which now

we call certain | *Sainct Georges armes": :* Hardynge, *Chron.* Hawes, *Pastime of Pleasure*, xxviii., defines a true knight from the same scriptural context.

3-5. In the Allegory this refers to the struggles of the Church Militant *before* the Reformation, under former champions. The Redcross Knight is a new and untried champion of the old cause, and accordingly in the *Letter to Raleigh* he is called a "tall clownishe younge man" seeking for knightly adventure.

6. **chide**; 'chafe at,' 'was impatient of.' No emendation into "chew" from iii. 33. 5 is necessary.

8. **jolly**; 'fair,' 'handsome'; III. i. 45; Chaucer, *Milleres Tale*, 3274, "Winsing she was, as is a joly colt"; Fairfax, *Godfrey of Bulloyne*, i. 35, "With jolly plumes their crests adorn'd they have." Fr. *joli*, 'pretty.' The original sense was 'festive'; Icel. *jól*, 'Yule,' a great heathen festival. The modern English meaning reverts to this original one.

9. **giusts**; 'jousts,' 'tilts'; lit. 'a (hostile) meet,' 'a joining (in fight)'; Low Lat. *juxtare*, Lat. *jungere*, 'to join,' whence also *jostle*. *v.* Strutt, *Sports and Pastimes*, iii. 1. 13, for the difference between a *joust* and a *tournay*.

2. 1. Cowley, *Discourse on Oliver Cromwell*, fin., "In his fair hand ... No arms, but th' English bloody cross he bore."

4. 'And adored him who was dead, as if he was ever living.' 'Ever' qualifies 'living.' *Revelation*, 1. 18, "I am he that liveth, and was dead: and behold, I am alive for evermore." The 1st ed. has the comma after "living."

5. The shield of St. George bears a "Cross Gules upon a field Argent," *i.e.* a red cross upon a silver ground. The origin of this is seen in *The Birth of St. George* (Percy's *Reliques*, iii. 3) "And on his little body stampt | Three wonderous marks were seen: | A blood-red cross was on his arm; | A dragon on his breast; | A little garter all of gold | Was round his leg exprest." This was also the device of the Knights Templars with whom Spenser, by an *anachronism*, identifies the Redcross Knight when he makes him fight with the Saracens. A similar shield was borne by Sir Galahad (*Morte d'Arthur*, iii. 65) to whom, too, the Redcross Knight bears some resemblance, *v.n.* i. 47-55. Crossed shields are frequent in romance: cf. *Chevelere Assigne*, 281 *sq.*

6. **For soveraine hope**; 'in token of the supreme hope.'

8. **cheere**; 'countenance'; O. Fr. *chiere;* (cf. *Le Roman de Rou*, Bartsch, 117, "Granz fu et forz, hardiz de chiere,"—'bold of countenance') from Low Lat. *cara*, 'face'; Gr. κάρα; Sans. *çiras*, 'head.' Not limited to a *pleasant* expression: "Melancholy chear," Drayton's *Owl;* Shakspere, *Mids. N. Dream*, iii. 2. 96,

"All fancy-sick she is and pale of cheer." **sad**; 'serious'; "Sad or sobyr, maturus," *Prompt. Parv.* Base SAT, 'full'; the earliest meaning in M.E. is 'sated'; Layamon, *Brut*, "Sad of mine lond" = tired of my land (Skeat). (2) Next 'firm'; whence the expression *sad att assay*, 'stedfast in trial,' *Bosworth Fielde*, 233 (Percy's *Folio MS.* iii. 244). (3) "Sad or hard, solidus," *Prompt. Parv.*, said of stone or iron. (4) 'heavy'; i. 36. 2; II. i. 45, "As sad as lump of lead," "sad bread" in Northern dialect. (5) 'Deep or sober in colour'; like Lat. *satur*; x. 7. 3. Lastly (6) 'serious' as in xii. 21; Milton, *Il. Pens.* 103, "Sad virgin"; Ascham, *Scholemaster*, "Good sadde studie."

9. **ydrad**; *v.n.* i. 1. 2. II. iv. 42, "Drad for his derring-do"; Chaucer, *Clerkes Tale*, 69, "Biloved and drad."

3. 1. **bond**; 'bound,' 'ready to go,' *v.n.* x. 67. 4.

2. **Gloriana**; Queen Elizabeth. In II. x. 76, Tanaquil, queen of Fairyland is described again as "Glorian." *v. Letter to Raleigh.* Elizabeth figures also as the virgin huntress Belphoebe in the *Faerie Queene*; and as "a great sheapheardesse that Cynthia hight," in *Colin Clout.* The three names set forth her excellence as queen, as woman, and as authoress: *v.* III. *Introd.*, *Colin Clout*, 186. Lastly, in Mercilla is celebrated Elizabeth's clemency: v. x. 3. The lady knight-errant, Britomart, patroness of Chastity, is usually also taken as a type of Elizabeth. But Britomart is Elizabeth's ancestress (III. iii. and III. ii. 3); and she, unlike the virgin queen, at last marries (IV. vi.). That is, Britomart rather stands for the military genius of Britain, Britannia, the "martial Britoness," whose latest achievements were the repulse of the Armada and, with it, of Papal domination, from the shores of Protestant England; and, in alliance with justice, the maintenance of order against lawlessness in Ireland. She also is the type of Chastity, while Belphoebe is that of Virginity, though Spenser, without distinction, makes both to be the patronesses of Chastity: III. v. 54, III. xi. 6.

4. **worshippe**; 'honour,' 'praise'; Chaucer, *Boke of the Duchesse*, 1230. So, as a verb, in the Marriage Service in the *Prayer Book.*

5. This implies that Spenser looked upon the queen, and not the Pope, as the head of the English Church.

6. **earne**; 'yearn'; so again in vi. 25, ix. 18. A.S. *gyrnan*, Root GHAR, 'desire,' whence Gr. *χάρις*, Lat. *gratia*, Eng. *grace*, Germ. *begier*: not connected with the adjective 'earnest.'

9. The Dragon (suggested by the legend of St. George and the Dragon in the *Seven Champions of Christendom*) in the spiritual Allegory, stands for the Devil (*Revelation*, xii. 9, "The great dragon that old serpent, called the Devil," and xx. 2), and

is also meant to refer to Rome and Spain, both enemies of Reformed England. *v.* Phineas Fletcher, *Purple Island*, vii. *sq.*

4. 1. **A lovely Ladie**; Una, who in the Allegory personifies Truth (see Arguments of Cantos ii. and iii.). For the name *Una*, *v.n.* i. 45. **faire**; adv. qualifying '*rode.*' In Chaucer's English the final *-e* would be the sign of the adverb formed from the positive adjective *fair*: but in Spenser *-e* is indiscriminately an adjectival or adverbial termination. **beside**; prep. governing '*him*'; 'by the side of'; to be distinguished from *besides*, properly an adverb, formed by adding the genitive *-es*. For the position of the object, *v.n.* viii. 7. 8.

2, 3. Hallam (*Lit. of Eur.* xiv. 88) points to this as an extravagant hyperbole; but besides the example of Ovid (*Amores*, iii. 5. 11), this is in keeping with the prevalent Euphuism of those days. In Ben Jonson, *Every Man out of his Humour*, v. 1, this is called *speaking Arcadia*: *v.* Lyly, *Euphues* 444, Arber: imitated by Marlowe *Tamburlaine*, i. 2, "Fairer than whitest snow on Scythian hills"; parodied by Shenstone, *Schoolmistress*, vi., "Her cap, far whiter than the driven snow": *v. Psalms*, li. 7.

2. **lowly Asse**; the idea is derived from Christ's entry into Jerusalem riding upon an ass (*Matthew*, xxi.). A contrast is meant between the humility of Truth and the pomp of Pride in her chariot (iv. 17 *sq.*), and of Falsehood on her palfrey (ii. 13).

3. **the same**; 'her whiteness," the substantive being inferred from the adjective '*whiter.*'

4. **wimpled**; 'gathered into plaits,' VII. vii. 5. In *Morte d'Arthur*, ii. 314, La beale Isoude "always was bewimpled, that no man mote see her visage." The "wif of Bathe" is "Ywympled wel" in Chaucer, *Cant. Tales*, *Prol.* 470; *v.n.* xii. 22, 3.

5. **stole**; 'a long robe,' worn by priests; Chaucer, *Merchantes Tale*, 9577, "Forth cometh the preest with stole about his nekke"; Gr. στολή, 'robe,' στέλλειν, 'to equip.' Shenstone clothes his Schoolmistress in it.

6. **mournd**; namely, for the captivity of her parents, the king and queen of Eden; and, in the Allegory, for the loss of its heritage of truth that the human race had suffered by falling under the power of the devil. **As ... so**: this balanced construction is a Latinism.

7. **palfrey**; 'a lady's saddle-horse'; so in ii. 13, iii. 40; and Chaucer, *Legend of Good Women*, 1116, "Ne large palfrey, esy for the nones"; formerly used of a 'roadster,' as distinguished from a *steed* or war horse, and not confined to ladies' use; Chaucer, *Knightes Tale*, 1637; so in O. Fr. *Renaut de Montauban*, Bartsch, 72. Low Lat. *paraveredus*, 'a post horse,' from

Gr. *παρά*, 'extra,' Lat. *vehere*, 'to carry,' and *rheda*, 'a four-wheeled carriage.' Hence Germ. *pferd*.

8. **Seemed**; 'it seemed that'; so in French and Italian the impersonal pronoun is omitted.

9. **lambe**; the symbol of Innocence. We never meet this lamb again! and this line is the only record of its birth and death in the poet's fancy. Shenstone has a symbol for his Dame, in parody of this: *Schoolmistress*, x. Ben Jonson, *Barriers*, also has a symbol for the innocence of his Truth, behind whom shines Eternal Unity (Una). **lad**; 'led'; III. xii. 16. The vowel occurs in the M. E. past *ladde*, and in the A.S. substantive, *lád*, 'path.'

5. 2. **vertuous lore**; 'lesson of virtue'; II. iii. 2. *Lore* is meant to distinguish the doctrine from the practice of virtue, implied in *life*. A.S. *laéran*, 'to teach'; Germ. *lehren*: hence A.S. *leornian*, 'to learn.'

3. **lynage**; 'lineage'; spelt 'lignage' in ix. 3. Fr. *lignage*; Lat. *linea*, 'line of descent.'

4-6. The Human Race; whose inheritance was the earth (*Genesis*, i. 26) before the Fall of its first parents. Compare with this the parentage of Aletheia (Truth) in Browne's *Brit. Pastorals*, i. 4, as well as her sufferings.

7. **uprore**; 'tumult,' 'disturbance'; Germ. *aufrühr*; A.S. *hréran*, Germ. *rühren*, 'to stir.' The spelling *uproar* is not incorrect, being borrowed from the Dutch *oproer*, but it gave rise to a false derivation from the English verb 'roar.'

8. **Forwasted**; 'utterly wasted'; xi. 1, II. x. 52. *For-* is intensive; Germ. *ver-*; Sans. *parâ*, 'away,' being the instr. case of *para*, 'far,' as in *forwandring*, vi. 34. 3; hence *forwaste* is literally 'waste away.' Allied to English *far* and *from*; cf. *forspent*, *forpined*, *forlore*, *forslow*, *forswonk*, *forwearied*, *forworne*; all in Spenser.

9. **compeld**; 'summoned,' 'called to her aid.' Lat. *compellare*, 'to address'; Sir T. Browne, *Religio Medici*, i. 58, "That name and compellation of *little Flock*": a different word from '*compel*,' 'to force,' literally, 'to drive together'; vi. 26. 2. Lat. *compellere*.

6. 1. **a Dwarfe**; taken by Professor Henry Morley to represent the Flesh, that lags behind the Spirit and is weary of its burdens and infirmities: *Matthew*, xxvi. 41. According to another interpretation the Dwarf is Prudence or Common Sense, slow to act, and weary of following Truth on a seemingly hopeless mission: *v.n.* v. 45. 7.

4. **needments**; 'necessaries.' Divine truth is hampered with earthly needs during its sojourn among men on earth. Compare Spenser's dwarf with that in the *Morte d'Arthur*, who brings

Sir Beaumains "all things that him needed," and follows him when he sets out to rescue the dame Lyones from the tyrant "Red knight of the reed-lands" who had besieged her and "destroyed her land"; as the Dragon had Una's.

6, 7. Lucretius, i. 251; Virgil, *Georgics*, ii. 325. **Leman**; 'lady-love'; vii. 14, II. x. 18, III. ii. 20; used of a *man* in Shakspere, *Merry Wives*, iv. 2. 172; Chaucer, *Man of Lawes Tale*, 917, "And seyde he sholde hir lemman be." M. E. *leofman*; A.S. *leóf*, 'dear,' *mann*, 'a human being'; A.S. *wífman* has similarly passed into *woman*.

8. **shrowd**; 'take shelter'; reflexive in sense; so in *Shep. Cal., Febr.* 122.

7. 2. **A shadie grove**; the grove of Error, the World, whose pursuits and pleasures obscure the mind of man to the light of heavenly things (Il. 5, 6).

4. Shakspere, *Sonnet* 104, "Three winters' cold | Have from the forests shook three summers' pride."

5. Supply *they* after '*that*.' Ariosto, *Orl. Fur.* i. 37; Milton, *Par. Lost*, ix. 1085.

6. **perceable**; 'penetrable'; so '*percen*' in vii. 33. Statius, *Thebaid*, x. 85: Warton refers to the old superstition that stars had a malign influence on trees; Milton, *Arcades*, 89, "Under the shady roof | Of branching elm star-proof." In the Allegory, however, the influence meant is a benign one.

7, 8. The road to error is broad (*Matthew*, vii. 13), and deep-worn with the feet of multitudes who tread it; and, once entered, it leads far on the way to destruction: *v.n.* x 10. 4. **footing**; 'footsteps'; i. 12. 8; iii. 10. 5.

9. **harbour**; *v.n.* x. 37. 8. **that**; 'the grove'; demonstrative pron. **them**; 'to them'; dative pl.; A.S. *thâm*; so the dative sing. in 'meseems,' 'methinks.' **seems**; used significantly, because in reality it turned out to be far different from what it seemed.

8. 3. **dred**, 'dreaded,' 'dreadful'; *v. n.* i. 2. 9. III. viii. 38.

4. 'The birds with their joyous singing seemed to laugh to scorn the inclement sky from the safety of their shelter.' There is a touch of Euphuism in this conceit.

5. **can**; 'did'; auxiliary, ii. 29. 1. In M. E. *gan* (past tense of M. E. *ginnen*, 'to begin') was used as an auxiliary for 'did'; *e.g.* Layamon, *Brut*, "And to scipe gan wende." This was sharpened into *can* in the Scottish dialect, as in Barbour's *Bruce*, "And furth apon thair gat can ga." But this *can* was mistaken for an entirely different verb *can*, 'to be able,' and the two forms were so completely confounded that in the same poem there occurs a strange form *begouth* formed on the analogy of *couth*,

mod. *could*, past tense of *can* ("And begouth to rest hym thair"). The confusion was helped by the original meaning of *can*, which was the past tense of A.S. *cunnan*, 'to know,' as in the expression *can thanc* = 'acknowledge thanks' ("And often god can more thanc," *Moral Ode*, *circ.* 1200). It would be easy to mistake the pl. subst. 'thanc' here for a verb, and 'can' for its auxiliary, as if the expression meant 'did thank.' Spenser uses 'can' in iv. 46, v. 3; and 'gan' in ii. 2.

Spenser imitates Chaucer's list, *Parlement of Foules*, 176 *sq.* This, in its turn, was suggested by Boccaccio, *Teseide*, xi. 22-24, and Lorris and Meung, *Roman de la Rose*, 1363 *sq.* (Michel); both again copying Statius, *Thebaid*, vi. 98. There is a similar imitation in Tasso, *Ger. Lib.* iii. 75; and in Camoens, *Lusiad*, ix. Spenser, in turn, gave rise to an imitation in Browne's *Britannia's Pastorals*, i. 2; and Fairfax's Tasso, iii. 75, 76; and a parody in Shenstone's description of the Dame's garden; *Schoolmistress*, xi. *sq.* Prof. Morley, taking the grove to be the World, interprets the list into an allegory of man's life in it: "'the sailing pine' for trade; 'the vine-prop elm' for pleasure; 'the poplar never-dry,' freshness of youth; 'the builder oak,' man in mature strength building his home in the world; 'the aspen good for staves' to support decrepit age; and then the grave, 'the cypress funeral.'" Hallam objected to this medley of trees from all soils and climates, as against what we see in nature; but what is a loss in this respect is a gain in the Allegory, which wants to point out, through the medley, that the ways and means of error are manifold, confusing.

6. **sayling Pine**; 'pine of which sailing ships are built'; Virgil, *Aeneid*, x. 206, and Horace, *Epodes*, xvi. 57; reproduced by Fletcher, *Faithful Shepherdess*, iv. 3, "Underneath a brim of sailing pines." **Cedar ... tall**; *Isaiah*, xxxvii. 24; **proud**; the cedar is used as an emblem of pride in *Ezekiel*, xxxi. 10.

7. **vine-propp Elme**; Chaucer's "piler elm," taken from Tasso, *Ger. Lib.* iii. 75. So Virgil, *Georgics*, i. 2; Horace, *Epistles*, i. 16. 3. **Poplar ... dry**; it is a tree of rapid growth, full of sap, and loving a moist soil; Milton, *Nativity Ode*, 184. In mythology, poplars were supposed to shed tears constantly which were changed into amber; Ovid, *Met.* ii. 364; *v.n.* ii. 30. 9.

8. **builder Oake**; the oak was almost exclusively used for building purposes in England during the Middle Ages as surviving old manor houses and churches testify.

9. **Cypresse funerall**; *Virgils Gnat*, 217, "And the sweete Cypresse, signe of deadly bale"; cf. Tasso's "I funebri cipressi"; Virgil, *Æneid*, vi. 216; Ovid, *Tristia*, iii. 13. 21. Camoens's epithet is sublimer, pointing to the life after death: *Lusiad*, ix. 57. The cypress once cut never flourishes again;

hence adopted by the ancients as an emblem of death and held sacred to Pluto. *v.n.* vi. 17.

9. 1. It was the custom to crown the victors at the Pythian Games with wreaths of laurel, a plant sacred to Apollo in whose honour these games were celebrated. The Romans borrowed from this their custom of crowning a victorious general with laurel at his triumph, and of encircling letters announcing a victory, with laurel wreaths. *v.* Lyndesaye, *Testament of Squyer Meldrum*, 138; Chaucer, *Anelida and Arcite*, 24.

2. **Poets sage**; the laurel was worn by Apollo in memory of the nymph Daphne who was changed into this tree (Ovid, *Met.* i. 452 *sq.*). Hence the laurel was supposed to confer the gifts of prophecy and (Apollo being the leader of the Muses) of poetry; *v.* Statius, *Achilleid*, i. 15; Tasso, *Ger. Lib.* i. 2. **Firre ... still**; 'firs continually exuding gum or resin'; Milton, *Par. Lost*, iv. 248, "Groves whose rich trees wept odorous gums and balm"; Fairfax, "The weeping fir."

3. Browne, *Brit. Pastorals*, i. 4, "And willough for the forlorne paramour." Fuller, *Worthies*, i. 153, "Willows: a sad tree, whereof such who have lost their love make their mourning garlands." The Jews when led into captivity sat by the rivers of Babylon and wept, and hung their harps upon the willows. Cf. Heywood's *Willow Song*, Percy's *Reliques*, i. 1. 8; Desdemona's song in *Othello*, iv. 3. 39 *sq.*; Herrick's *Hesperides*, ii. 3. and 97. **Of**; 'by': II. vii. 2, originally the sign of an instrumental case, like Gr. ἄπο, Lat. *ab*, *abs*: *v.* Maetzner, ii. 232.

4. So Chaucer, reproduced by Fairfax, calls the yew "the shooter." The yew bow was the dreaded weapon of the old English yeomanry. Ascham, *Toxophilus*, "Ewe of all other things is that, whereof perfite shootinge would have a bow made"; Virgil, *Georgics*, ii. 448.

6. The myrrh is the Arabian myrtle exuding a medicinal gum. **bitter**; to the taste (*Matthew*, xxvii. 34; *Mark*, xv. 23), but **sweet**; of smell (*Proverbs*, vii. 17, and *Canticles*, *passim*). In the words 'wound' and 'bleeding,' there is an allusion to the metamorphosis of Myrrha into this tree: Ovid, *Met.* xi. 500 *sq.*

7. warlike Beech; Upton says ancient war-chariots were made of beech, and refers to Homer, *Iliad*, v. 838, φήγινος ἄξων, and Virgil, *Georgics*, iii. 172, "faginus axis." The difficulty is that φήγινος means 'oaken,' not 'beechen,' and that Virgil speaks of training farm oxen, and not of war. **Ash ... ill**; *v.* Fuller, *Worthies*, ii. 402; Evelyn's *Sylva*: "The uses of the ash is one of the most universal: it serves the souldier, the carpenter, the wheelwright, cartwright, cooper, turner, and thatcher." As the tree Igdrasil, it was sacred, and oaths were taken in its name: *Glasgerion*, xviii.; Carlyle, *Hero Worship*, i.

8. **Platane round**; 'plane tree with its broad circumference': Gr. πλάτανος from πλατύς, 'broad.'

9. **carver Holme**; 'holm or evergreen oak suitable for carving'; **Maple ... sound**; 'maple often rotten at the core.'

10. 3. **weening**; 'thinking.' A.S. *wénan*, 'to hope,' Germ. *wähnen*. Root WAN, 'strive after,' whence *win*, *wish*.

4. **was showne**; passive for reflexive; 'had shown itself,' *i.e.* 'they had seen.'

6. **neerest**; elliptical, 'to be nearest to it.'

7. **doubt**; 'fear': the common meaning of M. E. *douten*: O. Fr. *douter*; Lat. *dubitare*; hence, modern *redoubted*.

9 **diverse**; *v.n.* st. 44. 2. **been**; 'are'; *-en* is the old Midland termination of the indicative plural; Fairfax's Tasso, iv. 4, "The peers of Pluto's realm assembled been"; iii. 36, *doen*.

11. 1. **still**; 'without turning,' 'steadily'; literally, 'always,' 'ever.' A.S. *stillan*, 'to rest,' 'be still'; whence adjective *still*, root STA, 'stand.'

2. **or ... or**; 'either ... or'; ii. 34. 1, in dependent clause.

4. **like**; 'likely,' which is a reduplication—'like-like.' **about**; 'out of,' 'through,' 'to the outside of'; the exact meaning seems to be 'out of, by a round-about way': A.S. *abútan*, compounded of *on-be-útan*: 'on (that, which is) by (the) outside.' *v.* Maetzner, ii. 327 *sq.*

5. **tract**; 'track,' 'trace'; II. iii 19, "Tract of his foot"; so VI. xii. 22; Shakspere, *Timon of Athens*, i. 1. 50, "Flies an eagle flight, leaving no tract behind."

7. **stout**; 'bold'; III. iii. 54, "Stout Guendolen" (speaking of "wemen valorous,"); originally 'obstinate'; III. xii. 25, "Anger stout"; Germ. *stolz*, 'proud.'

8. **Eftsoones**; 'forthwith,' literally, 'soon after'; the M. E. form was *eftsoone*, A.S. *eftsóna*.

9. **needlesse**; being dismounted he could not use the spear; II. iii. 3.

12, 13. The Reformed Church, young and inexperienced, is ardent for the conflict: Truth, who has suffered much and long at the hands of Error, is wise and enjoins caution. The weakness of the flesh, or common sense (the Dwarf), shrinks altogether from the conflict and urges flight.

12. 2. **mischiefe**; 'misfortune,' 'calamity.' Chaucer, *Romaunt of the Rose*, 6734, "Than oughten good folke comenly,| Han of his mischiefe some pitie"; *Morte d'Arthur*, ii. 73, "'Alas!' said Sir Tristram, 'upon my head there is some good knight at mischief.'" O. Fr. "*meschef* = *malheur*, *unglück*,"

Bartsch; "Mysawenter or mysscheve, infortunium," *Prompt. Parv.* Lat. *minus*, 'less,' and *caput*, 'head'; hence 'diminution,' 'loss.' This meaning still survives in the expression *with a mischief*. Used in the plural in iv. 34, 35; and as a verb for 'fall into mishap,' in *Morte d'Arthur*, iii. 66, and freq.

4. **doubts**; 'fear'; Barbour, *Bruce*, "For dout of deid (death) thei sall nat flee." O. Fr. *dotte; v.n.* i. 10. 9.

6. **till .. made**; Latin construction: *v.n.* Introd. iii. 9.

7. **shame were**; 'it were (would be) a shame.'

8. **for**; 'for fear of'; literally, 'on account of,' 'for the sake of': *v.* Maetzner, ii. 435. **hidden shade**; 'the mere suspicion of an unseen danger.'

9. Milton, *Comus*, 373, "Virtue could see to do what Virtue would | By her own radiant light." **for to**; gerundial infin. indicating a purpose. *Matthew*, xi. 8. The construction is French, *pour voir*, and appears in M. E. early in the twelfth century. **wade**; 'go,' 'pass'; v. ii. 40, "They into dust shall vade." Lat. *vadere;* A.S. *wadan;* the idea of passing *through water* is absent, as here, in Chaucer, *Merchauntes Tale*, 9558, "But let us waden out of this matere."

13. 2. **wot**; 'know.' 1st and 3rd sing. indic. of M. E. *witen;* A.S. *witan* (*ic wát, he wát*, pres. indic.); Germ. *wissen*. Root, VID, 'see.'

5. **retrate**; the rhyme with *late* and *gate* here and in viii. 12 is noticed as anomalous by Professor Ellis, *Early English Pronunciation*, iii. 867. That this is not an *Irishism* on the part of the lady Una is shown by similar rhymes in Sir Philip Sidney (*ib.* iii. 872). In the case of *retrate*, the influence of the French pronunciation is evident:—*retraite*.

6. **wandering wood**; 'wood that causes those who enter it to wander'; the expression occurs in IV. vii. 42; v. i. 36; Milton, *Par. Lost*, i. 266, "Oblivious pool"; *id. ib.* ii. 74, "Forgetful lake"; Shakspere, *Macbeth*, i. 3. 84, "The insane root."

6, 7. **Errours den ... hate**; imitated from Hesiod's account of the monster *Echidna* dwelling in a Den, under a hollow rock far from both gods and men, *Theog.* 301.

9. **fearefull**; 'full of fear,' 'timorous'; Chapman's *Odyssey*, XX., "Fearful pigeon" (Nares); VI. xii. 36; iii. 20. 6; iii. 22. 1.

14. 1. **greedy**; 'eager'; viii. 29; **hardiment**; 'boldness'; O. Fr. *hardement;* Fr. *hardi*, 'bold'; *v.n.* iv. 38: *hardi-hed*.

2. **for ought**; 'through any consideration,' 'by any means.'

4. **glistring**; 'glistening'; III. xi. 52. M.E. *glisteren*.

5. **glooming**; 'gleaming,' 'faint'; A.S. *glóm*, 'twilight,' whence *gloaming*. Root GHAR, 'shine,' whence *glad*, *glow*, *glass*. Skeat notices this passage as well showing the connection between *gloom* and *glow*: *v.n.* xi. 14. 8, 9.

7, 8. So is Hesiod's Echidna described to be: *Theog.* 298; and Dante's monster, Geryon, who represents Fraud; *Inferno*, xvii. 10. In French romance the Fay Melusine is similarly described as half woman and half serpent. **displaide**; 'spread out'; II. iii. 19; III. ii. 47; Shakspere, *Lucrece*, 118. Lat. *displicare*, 'to unfold'; O. Fr. *desployer*, whence *deploy*.

9. Upton draws attention to the force of the alliteration and pauses; but Spenser rings the changes on one idea, while Hesiod presents a new horror with each epithet. **full .. disdaine**; 'full of vileness rousing disdain in the beholder.'

15. 3. **boughtes**; 'folds,' lit. 'bends'; *Virgils Gnat*, 305, "An huge serpent... wrapt his scalie boughts with fell despight"; A.S. *búgan*, 'to bend,' whence *bow*, *bough*, *bight*, *bout*, 'a turn.'

4. **Pointed ... sting**; *Revelation*, ix. 10; whence Dante, *Inferno*, xvii. 25, in the description of Fraud. Spenser is imitated by Milton, *Par. Lost*, ii. 652, in the allegory of *Sin*, and by Phineas Fletcher in the allegory of *Hamartia* (Gr. 'Sin'), *Purple Island*, xii. 27. **Of... bred**; active for passive: 'there were born of her.' Error is manifold and assumes many shapes, which, however, **have all a family likeness**: *v.n.* i. 45. 9.

6. **each one**; 'each'; a common form in M. E.: a fuller form is *everychone*; freq. in Hawes.

7. **ill-favored**; 'ugly visaged'; II. iv. 4; *favour*, 'face,' as in Bacon's *Essay on Beauty*; in v. vii. 39, Ulysses returning after twenty years' absence, Penelope "knew not his favours likelynesse." Originally, 'a gracious expression of the face.'

8. **uncouth**; 'strange'; 'to which they were unaccustomed'; III. ii. 4, "Uncouth wind." The original sense of 'unknown' occurs in III. x. 34, "Through many a wood and many an uncouth way." Scotch *unco'* has both these meanings as well as that of the adv. 'very.'

16. 1. **upstart**; 'started up'; this past tense occurs frequently in Chaucer, *e.g. Compleynt of Mars*, 92, "Up stertë Mars, him listë not to slepe," M. E. *sterten*, Germ. *stürzen*, 'fall suddenly'; Low Germ. *steerd*, 'a tail,' prov. Eng. *plough-start* (plough-tail). A disguised form is *stark-naked*: *v.n.* i. 44. 5. **effraide**. *v.n.* iii. 12. 7.

2. **hurling**; 'whirling,' 'brandishing'; Wyclif, *Psalms*, cxvii. 13; *v.n.* iii. 32. 5.

4. **entraile**; 'twist'; *Shep. Cal. Aug.* 30, "And over them spred a goodly wild vine | Entrailed with a wanton yvie twine":

Nares suggests It. *intralasciare* (? *intralciare*), 'interlace'; O. Fr. "*entrelachier* = entrelacer, verbinden," Bartsch; Lat. *inter*, *laqueus*, 'knot,' 'snare.' A different word from *entrails* (II. xii. 25, "The seas entrall"), 'intestines'; Lat. *intralia*.

6. **Armed ... point**; 'armed at all points, or cap à pie.' O. Fr. *à poinct*; full form, *à poinct devis*, 'point-device,' 'with great nicety or exactitude,' literally, 'to a devised or ideal point of exactitude': Chaucer, *Milleres Tale*, 3689.

7. **deadly bale**; *a double enallage* for 'baleful death,' as in *Virgils Gnat*, 217. Error shuns the light of Truth.

9. Another instance of Euphuism.

17. 1. **Elfe**; the knight was supposed to be an "Elfin's" or "Faerie's" son: x. 60, 64, 66. Chaucer, *Wif of Bathes Tale*, 1 *sq.*: "In olde dayes of the king Artour | Of which that Bretons speken gret honour, | All was this lond fulfilled of Faerie; | The Elf-queene, with hire joly compagnie, | Danced ful oft in many a grene mede." Spenser gives a genealogy of British sovereigns right up to a 'first man' created by Prometheus and called *Elfe*, and a spirit called *Fay*, from whose union all Faeries are sprung (II. x. 70-76). E. K.'s *Glosse* upon *Shep. Cal.*, *June* 26, gives a fanciful derivation of *Elf* from the Italian *Guelf*, and of *Faerie* from *Ghibelin*, the two famous factions of mediaeval Florence. Old Norse *álfar*; Lat. *albus*, 'white.' According to the *Edda* there were three classes: the *liosálfer*, 'fair elves,' who dwelt in Alfheim or Fairy land, the *döckálfer*, 'brownies,' and the *svartálfer*, 'black dwarfs,' who both dwelt underground. Their sovereigns are mentioned in *Huon of Bordeaux*, and the *Nibelungen Lied*. The difference between Spenser's elves and these Teutonic elves shows how he perverts Fairy mythology in the same way as he does Classical myths.

2. A common simile: Homer, *Iliad*, v. 297; *Bevis of Hampton*; *Morte d'Arthur*, i. 133; *William of Palerne*; *Merlin*.

3. **trenchand**; 'sharp,' literally 'cutting'; a hybrid; in v. v. 9 occurs the pure Norman-French form *trenchant*; (*-ant* = Lat. *-ans* (stem, *-ant*) pres. part. suffix). Spenser confounds this with the M. E. *-ende*, *-ande* (A.S. *-ende*), pres. part. suffix; and uses both indiscriminately with Saxon or Norman words (*glitterand*, *thrillant*, *persant*, *poynant*); *-and* properly belonged to the Northern dialect; hence in Ben Jonson's *Sad Shepherd*, where some of the characters speak "braw Scotch": forms like *wishand*, *whyrland*, *barkand*; so in Scotch, *Lancelot of the Laik*, *fechtand*, *obeisand*; Wallace, *trensand*, 'cutting.' Spenser had lived in the North, and traces of the Northern dialect appear in the *Shepheards Calender*.

5. **bray**; 'roar,' 'cry aloud'; vi. 7. 5: Fairfax's Tasso, "The elephant there braies, the camell cries"; Palsgrave's *Dict.* speaks

of the braying of *deer;* "The moders of the chyldern camen cryenge and brayenge"; *Legenda Aurea;* in II. i. 38, Amavia "brayes out her latest breath"; in *Merlin*, xviii. Queen Belisent "braied and cride with an high voyse."

6. speckled; *v.n.* xi. 11. 5.

7. **Threatning**; 'brandishing'; II. iv. 44, "Kindles revenge and threats his rusty knife"; A.S. *threát*, 'crowd,' 'pressure,' 'calamity'; Lat. *trudere*, 'to thrust'; Germ. *drohen;* Scotch, *threte*, 'crowd,' *in threte*, 'in haste.'

8. **nought**; 'by no means'; compounded of *ne-aught; v.n.* i. 14. 2. **aghast**; *v.n.* ix. 21. 4. **enhaunst**; 'raised'; II. vi. 31, "Both of them high attonce their handes enhaunst." M. E. *enhansen;* from Old Provençal *enansar*, 'to advance'; Lat. *in ante;* so *advance* is from *ab ante*. The *h* is due to confusion with O. Fr. *enhancier*, 'to exalt'; Lat. *altus*, 'high.'

18. 5. **Tho**; 'then.' M. E. *tho*, A.S. *thá* (ðá); to be distinguished from M. E. *tho*, A.S. *thá* (þá), 'those': *Shep. Cal. Feb.* 39; III. ix. 20.

6. **traine**; 'tail'; as in viii. 17; same word as the next.

9. **traine**; 'snare,' as in iii. 24; Fairfax's Tasso, ii. 89, "So lions roar, enclos'd in train or trap"; Lat. *trahere*, 'to draw'; M. E. *trayn*, 'plot'; O. Fr. *train*, 'trailing dress.' *Aucassin et Nicolette*, Bartsch, 280, "Si soulevas ton train | Et ton peliçon ermin." *Prompt. Parv.*, "Trayle or trayne of a cloth; sirina." "Trayne or dyssete; fraus."

19. 3. *Romans*, iv. 20, "He staggered not ... but was strong in faith."

5. **That**; 'which'; this use of a relative is a Latinism.

6. **gall**; 'anger'; the gall-bladder was supposed to be the seat of anger: Burton, *Anat. of Mel.* I. i. 2. 4, "The gall ... extracts choler to it"; Gr. χολή; Lat. *bilis*, 'bile,' also 'anger.' **did grate**; 'was chafed,' 'was stirred'; II. i. 56. O. Fr. *grater*, Germ. *kratzen*, 'to scratch.' A different word from *greet*, 'grieve,' 'weep'; a Scotch word: *Shep. Cal., April* 1. **griefe**; 'pain'; *v.n.* viii. 17. 4.

9. Supply either 'it' (*i.e.* '*his gripe*' inferred from the verb 'grypt' above) or 'he,' for the nom.

20. The loathsomeness of this description is meant to paint the detestable character of Error: it is imitated by G. Fletcher, *Christ's Triumph over Death*, 22. See the like description of Envy in iv. 30, and of Duessa in her true shape in viii. 47 *sq.*

3. **gobbets**; 'lumps.' Mandeville, *Voiage*, xxxi, "And than the Preestes casten the gobettes of the Flesche": O. Fr. *gober*, 'to devour': not confined in M. E. to 'mouthful': Wyclif, *Romans*,

ix. 21 (of a lump of clay); Chaucer, *Cant. Tales, Prol.* 696 (of a piece of sail-cloth). Phaer, *Aeneid*, iii. uses the primary word "*gubs* of blood."

4. **vildly**: 'vilely'; O. Fr. *vil*, Lat. *vilis*: so the adj. ix. 46. 8; III. vii. 30; the *-d* is adventitious; cf. *sound* (properly *soun*), *lend* (properly *lene*); *v.n.* i. 41. 4.

6. The allusion is to the activity of the Seminary Priests against Elizabeth and the Reformed Church; the Bull of Deposition issued by Pope Pius V. against Elizabeth in 1570; Cardinal Allen's *Defence* of this Bull, 1586; and to pamphlets disseminated by Jesuit emissaries. Holinshed, iv. 516 *sq.*, displays, in plain prose, the same intolerant spirit that Spenser here shows in allegorical language.

7. Out of the mouths of the Dragon and the Beast in *Revelation* (xvi. 13) similarly come forth "three unclean spirits like frogs." **eyes ... lacke**; Error's brood is morally blind.

9. **parbreake**; 'vomit'; "Parbrakynge or spewing or brakynge; vomitus": *Prompt. Parv. Braking* is still used in the Devon dialect and Scotch in this sense.

21. 2. **timely pride**; 'rising at the due season'; *proud* similarly is used in the West for 'swollen' in the expression *proud flesh;* the Scotch proper name *Proudfoot* is the equivalent of the Gr. Οἰδίπους. Heliodorus, *Aethiop.* ii. 28, uses the corresponding verb ὀργᾷ of the rising of the Nile.

3. **fattie**, 'fertilizing'; Heliodorus, *Aethiop.* ix. 22, says that the Nile was so named on account of the fresh mud that it deposited every year, out of which sprang both vegetable and animal life. He gives it the epithet of ξείδωρος, 'fruitful.' Both Spenser and Sidney had read this Greek romance. **fertile slime**: the expression is Tasso's, *Ger. Lib.* xvii. 14.

5. Dante, *Inferno*, xxxiv. 45. **later**; an adverb in sense. **avale**; 'abate,' 'fall'; transitive in *Shep. Cal., Jan.* 74, "By that, the welked Phoebus gan availe | His weary waive"; used of water in Chaucer, *Troil. and Cres.* 627; and Chrestien de Troies, *Li Contes del Graal*, Bartsch, 163, "Et il vit par l'eve avalant (falling water)! Une nef qui d'amont venoit." O. Fr. *avaler;* Lat. *ad*, 'to,' *vallem*, 'valley'; hence *avalanche.*

6-8. Pliny, *Hist. Nat.* ix. 84, says that the mud of the Nile has a generative power and produces some living creature like mice; Browne, *Brit. Pastorals*, i. 5, "Unto the shores of monster-breeding Nile": Shakspere, *Ant. and Cleop.* ii. 7. 29.

9. **reed**; 'conceive,' 'understand'; *v.n.* Introd. i. 7.

22. Fletcher imitates Spenser; *Purple Island*, xii. 26 *sq.*

3. **ne ... lenger**; iii. 39. 9; in such double negations, *ne* is used before and *nought* after the verb. **lenger**; 'longer.' The cog-

nates of this word go through many of the vowel sounds: A.S. *lang*, Scotch, *lang*, M. E. *leng*, Eng. *length*, *ling* (the fish), *to linger*, *long*, *lumber room*.

23. 2. **welke**; 'fade'; *Shep. Cal.*, *Novr.* 13, "But now sadde winter welked hath the day"; on which E. K.'s *glosse* is 'shortned or empayred. As the Moone being in the waine is saide of Lidgate to welk." Chaucer, *Pardoneres Tale*, 12672.

3. **to vewen**; *-en* is the M.E. infinitive suffix: A.S. *-an*; Germ. *-en*; later this passed into *-ë*, which in Spenser became *-e* (silent).

5. Spenser frequently uses this *simile*: see i. 38, II. ix. 16, v. xi. 58, VI. i. 24, VI. viii. 40, VI. xi. 48; it would be familiar to him in his imaginary rôle of "shepheard": so Homer, *Iliad* ii. 469; Ariosto, *Orl. Fur.* xiv. 109; imitated in *The Returne from Pernassus*, 1744; **cumbrous**; 'troublesome,' 'swarming'; O. Fr. *encombrer*; Lat. *in*, *cumulus*, 'heap.'

7. **noyance**; 'annoyance'; III. xii. 2; from M. E. verb *anoien*; *v.n.* vi. 17. 9; different from *nuisance*, which is from Lat. *nocere*, 'to hurt.

24. 1. **ill bestedd**; 'in bad plight'; II. i. 30. 52; "*Bestad* or wyth-holden in wele or wo, in hard plyt set, with-holden in harde neede; detentus," *Prompt. Parv.* M.E. *bestad*; A.S. *stede*, 'place.'

2. **Then**; 'than'; both words are the same; M. E. *thanne*, *theune*; A.S. *thonne* allied to *thone*, acc. masc. of *se*, 'that'; *v.* i. 4. 2, i. 13. 2, iii. 1. 3; and freq.

4. Error is effectually overcome, not by temporary expedients against particular forms of it, but by striking once for all at the root: by which Spenser means the Romish Church.

5. **lin**; 'cease'; *Daphnaïda*, vi. 4; *The Returne from Pernassus*, 1909, "That Ariostoes old swift paced man | Whose name is Tyme, who never lins to run"; occurs in the form of *blin* in III. v. 22. M. E. *linnen*; A.S. *linnan*, *be-linnan*.

8. **raft**; 'reft,' 'violently separated'; *Shep. Cal.*, *Aug.* 13; Chaucer, *Monkes Tale*, 3288, "He slow, and rafte the skin of the leoun"; A.S. *reáfian*, 'to despoil of clothing'; *réaf*, 'clothing,' 'spoil'; Germ. *rauben*, Eng. *rob*, *robe*; hence *bereave*; (different from *rive*, 'to split,' ii. 19. 4. Germ. *reiben*, Gr. ἐρείπειν, 'to dash down.')

Compare with this fight that in *Guy of Warwick*, ix., between Guy and the Dragon of Northumberland--a man-eater, with speckled crest, and mortal sting, a gorge belching sulphurous smoke, knotted tail of many folds, and swarthy blood gushing from its wound.

25. 3. **deadly**; 'in the throes of death.'

5. So the Hell-hounds, Sin's brood, in Milton, *Par. Lost*, ii. 657.

9. This is based on the old belief referred to in Browne, *Brit. Pastorals*, i. 2, "Which like the viper's young | Eat out the breeder's wombe"; *v.* Pliny, *Hist. Nat.* x. 82.

26. 1. **détestáble**; Latin accents.

2. **unkindly**; 'unnatural'; II. x. 9; *v.n. kindly*, iii. 28. 7.

3. **whom**; a Latinism for 'and while on them.' In *Morte d'Arthur*, iii. 11, the dragon that Sir Bors encounters is slain by the hundred small dragons that it spews out of its maw.

6. This was the fate of Judas Iscariot: *Acts*, i. 18.

7. The antecedent of *which* is contained in the adjective '*her*': 'the life of her who.' *Which* (A.S. *hwilc*, *hwi* instr. case of *hwa*, 'who,' and *lic*, 'like') is feminine here; it is masculine in the *Lord's Prayer*: this usage is common in M. E. and still survives in Scotch, *whilk*, *quhilk*.

8. **needeth**; impersonal, 'it needeth'; *him* being the dat. 'to him'; ii. 12; III. ix. 31, "Two eies him needeth.'

9. **should contend**; 'had to contend,' 'should have contended'; iii. 10. 2. Contrast the ease of this victory over Error when she appears in her own loathsome shape without disguise, with the difficulty and danger when Error is disguised under the veil of Hypocrisy.

27. 3. This allusion to the heathen and mediaeval practice of casting nativities sounds strange in Una's mouth: Spenser may have had in mind the epithet given to the Cid—"Thou born in happy hour." In the jargon of Astrology the "stars in the ascendant" at such a birth would include "the lord of the geniture" dwelling in "the house of fortune." The influence of the stars on human destiny was taught by the Pythagorean system. Spenser was a Pythagorean: see IV. ii. 34.

5. **armory**; 'armour'; *v.n.* i. 1. 2. The *-y* in Mod. Eng. is used of the *place*: but it stands here for *-ë* in M. E. *armourë*, pl. *armuris*. O. Fr. *armeure*.

9. **like ... succeed**; 'like (adventures) many succeed it'; i.e. 'adventures with similar happy result.'

28. 2. **wend**; 'go'; A.S. *wendan*, 'to turn,' whence *to wind*; causative *to wend*; now used as *went*, past tense of *go*, and in the phrase *to wend one's way*.

5. **still**; *v.n.* i. 11. 1. The same steadiness of aim that had brought the Knight face to face with Error (i. 11. 1-3), now leads him out of its mazes. This singleness of purpose is well attributed to the companion of Una.

7. **to frend**; 'for or as his friend'; III. iii. 14, there is no warrant for taking *frend* here as a verb: the A.S. version of *Genesis*, xxx. 9 favours its being a substantive: Mactzner, ii, 288.

29. 2. **aged sire**; Archimago, who stands for Hypocrisy, or the Romish Church in one of its aspects (Duessa being the other). In the *Shepheards Calender, May*, this Church is represented by the Fox. The dress and bearing of the hypocrite set forth his character: *v. Matthew*, xxiii. The personal allusion in Archimago has been taken to be to the Pope (Pius V., Gregory XIII., or Sixtus V., all three of whom had issued Bulls against Elizabeth), or to Philip II. of Spain (the "perjured Gerion" of Browne, *Brit. Pastorals*, i. 5, and the arch-enemy of Protestantism in England, the Netherlands, and France). If any particular reference was meant, it was perhaps to Sixtus V. The story of his election to the Papal Chair in 1585 may have been in Spenser's mind. The description is taken from Ariosto's hypocritical hermit; *Orl. Fur.* ii. 12. Thomson borrows the name in the *Castle of Indolence*, ii. 32 *sq.*, and Warner in *Albion's England*.

30. 1. **louting**; 'bowing'; *Prompt. Parv.* "Bowyn' or lowtyn', inclino." Way quotes the *Liber Festivalis*, in which the word is used of the Virgin Mary: "When any man spake to her, mekely she lowtyd with her head and sayd, *Deo gracias*": still used in Scotland in this sense. The idea of awkwardness appears in Sidney's *Arcadia*: "This lowtish clown." A.S. *lútan*, 'to stoop': hence *lout*, 'a slouching boor.'

2. **quited**; (1) 'returned his salute'; x. 15. 8; a derivative meaning from (2) *quite* or *requite*, 'repay,' as in viii. 26. 9; *Colin Clout*, 681, "To quite them ill, that me demeand so well": from (3) 'release,' 'free'; viii. 10. 4; Chaucer, *Anelida and Arcite*, 263, "As wisly he | That al wot, out of wo my soulë quyte": from (4) the adj. 'freed,' 'saved'; vi. 10. 8; II. xii. 27; both (3) and (4) are O. Fr. meanings: Fr. *quitte*, 'discharged': Lat. *quietus*, used in Carolingian documents in this sense; originally, 'at rest': hence *quite* (adv.), *quiet*, *coy*, **as that**; 'as': *that* is on the analogy of Fr. *que* in *parceque*: cf. *then that* for *than*, iii. 44. 9; so *before that* in ii. 22. 4; *if that*, iii. 24. 9.

3. **after**; 'afterwards'; iii. 25. 7, this adverbial use, rare in M.E., occurs in Fairfax's Tasso, and Shakspere.

4. The knight taking Archimago to be a pilgrim asks him the question usually asked in those days of pilgrims, who may be said to have served the purpose of our modern Foreign News Agencies. See the description of the Palmer in *Piers Plowman*, v. 423 *sq.*, and the Palmer's account of his travels in Heywood's *Four P's*.

6. **Silly**; 'simple,' 'ignorant'; III. vii. 8, "Beldame, be not wroth | With silly Virgin ... *ignorant* and loth." (1) The original meaning was 'blessed,' 'happy'; Germ. *selig*; A.S. *gesælig*; Chaucer, *Troil. and Cres.* iii. 815, "'O God' (quod

she) 'so worldly selinesse | Which clerkes callen fals felicite'"; (2) next, 'innocent,' 'unsuspecting,' vi. 10, "Seely lamb"; Browne, *Brit. Pastorals*, i. 1, "Secly dove"; (3) next, 'hapless'; (4) hence, 'foolish.' The word *innocent* has had a similar history, and means 'fool' in Elizabethan Eng. (*e.g.* Ben Jonson, *Epicoene*, i. 1).

7. **Bidding his beades**; 'praying his prayers'; a cognate accusative; *Shep. Cal., Septr.*, E. K.'s *glosse*, "*To bidde* is to praye, whereof commeth *beades* for prayers, and so they say, '*To bidde his beades*, s. to saye his prayers.'" A.S. *biddan*, and *bid*; Germ. *beten* and *gebet*; *Ormulum*, 1149, "Ure Laferrd Jesu Crist | Badd hise bedess thriyess"; Robert of Gloucester, *Life of St. Dunstan*, "And whan he sat at his worc ther, his honden at his dede, | And his herte mid Jhesu Crist, *his mouth* his bedes bede"; this sense of *bead* occurs as late as Herrick, *Corinna's going a Maying*. The meaning of *beads strung on a rosary* is later and derivative. Hence *beadsman* (x. 36); *beadroll* (IV. ii. 32, 9), *beadle* ('a preacher,' in *Life of St. Juliana*).

9. **sits not**; 'it is not seemly'; viii. 33, *Shep. Cal., May*, 77; *Septr.* 232, "Forthy with shepheard sittes not play | Or sleepe." O. Fr. *sëoir*; Mod. Fr. *bienséant, malséant*. **mell**; intermeddle; VII. vii. 9, "Old Dan Geffrey ... In his *Foules parley* durst not with it mell." Fr. *mêler*, O. Fr. *mesler, medler*; M.E. *medlen*, Low Lat. *misculare*, Lat. *miscere*, 'mix'; Scotch *mell*, both as verb and subst. ('company'). Hence *mêlée, pell-mell, medley*.

31. 1. **hereby**; 'hereabout,' 'close by'; allied forms, Scotch *hereawa*, M. E. *her-bi-honde* (*King Horn*, 1149).

7. **weare**; 'pass,' 'spend'; A.S. *werian*. Root WAS, 'clothe,' originally 'to carry on the body, as clothes'; hence 'to consume' (Skeat). Note the anomalous rhyme: *heare, weare, inquere*, (-queer), *weare*, (weer), so iii. 25, *feare, inquere, heare, teare*; see Ellis, *Early Eng. Pron.* iii. 868.

32. 1. **wastfull**; 'waste,' 'barren'; iii. 3. 4, viii. 50. 3.

3. **thorough**; 'through'; Shakspere, *Mids. N. Dream*, ii. 1. 3, "Thorough bush, thorough brier, ... thorough flood, thorough fire." The form occurs in *Havelok the Dane*, as *thoru*; hence *thorough-fare, thorough-gate* (Nares), *thorough-bass*.

5. **later**; 'but lately fought'; *i.e.* 'too recent for you to commence another'; *v.n.* Introd. 2. 2.

6. **forewearied**; 'utterly wearied'; *v.n.* i. 5. 8.

7. **But, wanting ... will also want**; '*that* wanting ... will *not* also want.' *But* is the compound relative.

9. **baite**; 'rest'; lit. 'give a bite or morsel of food to'; M. E. *baiten*; whence *bear-baiting, bit* (of a bridle), *bit* (piece), *bitter*.

33. 3. Cf. Herodotus, vii. 12; the Greek proverb ἐν νυκτὶ βουλή; Lat. "Nox adfert consilium."

4-6. Note the empty jingle of sounds in these words of seeming wisdom. **advise**; 'consider,' 'bethink oneself': IV. xii. 28, "It's late in death of daunger to advize"; a disguised reflexive form; Fr. *s'aviser*; still existing as a technical term in Scotch Law: *to advise a process*; cases are reserved *ad avizandum*.

7. **take up your In**; 'lodge'; Browne, *Brit. Pastorals*, i. 3, "Now had the glorious Sunne tane up his inne, | And all the lamps of heav'n inlight'ned bin"; *v. Morte d'Arthur*, ii. 322. *In* originally meant simply 'house,' as in *John de Reeve*, 136 (Percy's *Folio MS.* ii. 563); Scotch *ben* (inner apartment). Hence the verb: *The Pilgrimage to Parnassus*, 95, "Crafte ofte in such plaine cottages doth inn."

34. 4. **wyde**; 'apart,' 'turned away'; i. 5. 5; II. viii. 36.

5. **edifyde**; 'built'; lit. Latin sense: *aedificatus*; *The Ruines of Time*, 551, "Not that great Arche which Trajan edifide"; of the derived substantives, *edifice* retains this sense, while *edification* has a moral meaning.

8. **Thereby**; 'close to that place'; *Morte d'Arthur*, ii. 57, "A knight that had a castle thereby"; Scotch, *thareby*, *thereawa'*.

9. **sacred fountaine**; Spenser alludes to popular superstitions about fountains, which were adored, and supposed to have miraculous healing powers: *e.g.* the *ffynon vair* or 'the well of our Lady.' The name *Holywell* still survives in that of a London street. Pilgrimages to these wells were undertaken: *e.g.* to *St. Patrick's Purgatory* at a fountain in Loch Derg, Donegal (Heywood, *The Four P's*); or to *St. Winifred's Well* in Flintshire (Drayton, *Polyolbion*, x., and Selden's *Illustration*). In Fletcher's *Faithful Shepherdess* a "Virtuous Well" plays an important part: *v.n.* xi. 29. 3-5. **alway**; 'always.' M. E. *al way*, *alne wag*; A.S. *ealne weg* (acc. sing.); *always* is from M. E. *alles weis* (gen. sing.), *-es* being the usual gen. suffix used for forming the adverb; similar forms: *algate*, *algates* ('in every way'), *alkin* ('of all kinds'); cf. *alone*, *alwat*, (*all what*, 'all the while').

35. 2. **entertainement**; the context implies '*sumptuous* hospitality'; the noun *entertaine* occurs in v. ix. 39, *Mother Hubberd's Tale*, 1085.

3. **all thinges ... will**; co-ordinate with *feast*: 'rest is to them as good (as a feast and) as having all things at command.'

7. **file**; 'polish'; *Colin Clout*, 701; Skelton, *Colin Clout*, "But they their tonges file | And make a pleasaunte style." Chaucer uses *affile*; *Cant. Tales*, *Prol.* 712.

9. **strowd**; 'strewed,' 'interspersed his talk with'; the broad vowel sound still exists in the subst. *straw*, and Germ. *streuen*.

Ave-Mary; 'Hail Mary'; the first words of a Roman Catholic prayer to the Virgin, founded on *Luke*, i. 28.

In stanzas 34, 35, Spenser alludes to the seemingly holy life led by the Popes and in Romish monasteries, with its apparent renunciation of the World,—shutting out the very sight and sound of the doings of the worldly (34. 2). But underneath this veil of holiness there lurk direct dealings with the Devil and his works (stanza 37 *sq.*), and an invoking of his aid to minister to the temptation of the Flesh (stanza 47 *sq.*).

36. 2. **sad humor**; 'heavy dew of sleep'; for *sad v.n.* i. 2. 8. *Humour*, in the Latin sense: 'moisture.'

3. **Morpheus**; son of Somnus, the god of Sleep: lit. 'the fashioner of dreams' (*μορφή*, 'shape'); he held poppies in his hand: hence *morphia*.

4. **slombring dew**; 'dew causing slumber'; *v.n.* i. 13. 6. Virgil, *Aeneid*, v. 854, describes the god as sprinkling the dew of sleep upon the temples of mortals, from a bough dipped in the waters of Lethe, the stream of forgetfulness.

5. **riddes**; 'despatches,' 'sees them safe (to their beds)'; lit. 'delivers'; Germ. *retten, rettung;* A.S. *hreddan*, 'to snatch away'; *Daphnaïda*, 364.

6. **deadly sleepe**; 'sleep resembling death'; Sleep and Death were the sons of night; Hesiod, *Theog.* 212; and twin-brothers, Homer, *Iliad*, xiv. 231.

8. This association of religion with magic was the product partly of the ignorant superstition of the vulgar who connected the scientific investigations of the monks, such as Roger Bacon, with unholy compacts with the devil; and partly of the blind intolerance with which Protestants then treated Catholics. Luther called the Romish Clergy "the Devil's priests," Calvin, "the agents of Hell." Sylvester II. and Gregory VII. were popularly believed to have ascended the papal throne with the devil's help. **bookes**; Faustus summoned the devil with magical formulae, and Friar Bacon "burnt his books of magick." This magic art was called *Cabbalism*. Romance literature frequently refers to cabbalistic books: *e.g.* the "faire bok" in *William of Palerne*, 4432: the "books of nigromancy" of the magician Virgilius; Armida's magic book (Tasso, *Ger. Lib.* x. 65), etc.

9. **sleepy**; 'sleeping,' *i.e.* 'of sleepers.'

37. 1. Spenser imitates Tasso; *v.n.* i. 38. This *hocus pocus* of magic formulas is ridiculed in Butler's *Hudibras*, and in the *Lay of St. Dunstan* in the *Ingoldsby Legends;* but in Spenser's time the seriousness of belief in them was but little impaired: Holinshed records cases of hanging for conjuring in 1580; and within fifteen years after the publication of the *Faerie Queene*, Marlowe's *Faustus* and Greene's *Friar Bacon and Friar Bungay*, presented

sorcery on the stage in a light that points strongly to a popular belief in them. *v.* Lucian, *Philopseudes*, 35.

4. **blacke ... Dame**; Proserpine wife of Plato, king of Hades, the Greek Hell: not the fair Proserpine, of the fields of Enna, but the *black Hecate* of Macbeth, goddess of sorcery, and the *dark-veiled Cotytto* of Milton's Comus, goddess of licentiousness—the sin to which Archimago intends to tempt the knight.

7. **A bold bad man**; what strong feeling must have prompted Shakspere to transfer this epithet from Archimago to Cardinal Wolsey! See *Henry VIII.*, ii. 2. 44. As strong was that which led Milton to figure Archbishop Laud as the magician Comus.

8. **Great Gorgon**; Demogorgon; IV. ii. 47. Spenser drew his idea from Lucan, *Pharsalia*, vi. 744 *sq.*, and Statius, *Thebaid*, iv. 514 *sq.* Hence Milton makes "the dreaded name of Demogorgon" stand by the throne of Chaos and Night: *Par. Lost*, ii. 965; and Shelley conveys the idea of terrible but mysterious power by making his Demogorgon to have "neither limb, nor form, nor outline." Dryden and Lee, *Oedipus*, imitate Spenser.

9. In III. iii. 12, it is said of Merlin the Magician that "the fiends do quake when any him to them does name." **Cocytus** is the river of Lamentation, and **Styx** that of Hate, in Hades.

38. The description in stanzas 37, 38, is imitated from Tasso, *Ger. Lib.* xiii. 6-11. The Sorcerer Ismeno murmurs "dreadful words," and threatens to utter the mighty *Name* of Demogorgon. Thereupon "legions of devils" flock to him, where he sits to guard the Enchanted Wood.

2. **Legions**; suggested by *Mark*, v. 9.

3. **ever-damned**; 'damned for ever or to eternal perdition.' This license in epithets is very frequent in Spenser.

5. **fray**; 'frighten'; III. iii. 12; Spenser also uses the form 'affray' (verb). In O. Fr. the substantive alone is *frëor, fraour*, but the verb is *effraër, esfreoir; v.n.* iii. 12. 7.

6. Imitated from Ariosto, *Orl. Fur.* ii. 15 *sq.*, where the hypocritical Hermit calls up a false spirit.

8. **too**; 'to,' preposition.

9. **staide**; 'detained'; causative, as in VI. iii. 6, "To cheare his guests whom he had staid that night."

39. 1. **spersed ayre**; 'air everywhere diffused,' 'ambient air'; Fairfax's Tasso, xiii. 11, "Legions of devils... | Such as in the sparsed air their bidding make." O. Fr. *espars*, Lat. *spargere*, 'to scatter.'

3. **Morpheus house**; there are similar descriptions of the house of Sleep in Ariosto, *Orl. Fur.* xiv. 92 *sq.*, Statius, *Thebaid*, x. 81 *sq.*, and Ovid, *Met.*, xi. 592 *sq.*

5. This is Homer's description of the land of the Cimmerians, *Odyssey*, xi. 16. Chaucer, *Hous of Fame*, i. 71.

6. **Tethys**; wife of Oceanus; here used for the ocean itself. Spenser alludes to Homer's statement that the land of the Cimmerians was on the borders of the Ocean-Stream.

7. **Cynthia**; the Moon; this fine imagery Spenser draws from the story of Endymion and Diana. Theocritus (*Idylls*, iii. 50, mentions the never-broken sleep of Endymion (*Id.* xx. 37).

40. 1. **double gates**; the house of the Dreams, children of Night, has two gates, one of Ivory, sending forth false (i. 44. 6.), the other of Horn, sending forth true, dreams; Homer, *Odyssey*, xix. 562 *sq.*; Virgil, *Aeneid*, vi. 893 *sq.* Spenser substitutes for horn, silver, of which reflecting mirrors were then made, as horn was used for translucent films among the ancients.

3. **overcast**; 'overlaid,' 'covered'; III. vi. 10, "There a sad cloude of sleepe her overkest"; *v.n.* ii. 13. 3.

4. **farre**; 'at a distance'; lest their barking should disturb Sleep.

9. **drowsie fit**; 'fit of drowsiness'; *fit* (1) originally 'a step,' being allied to *foot*; hence (2) a 'part of a poem'; Sans. *pada*, 'verse'; 'strain,' 'musical mood,' xi. 7; (3) a 'struggle,' 'passion'; IV. i. 1, "The deare compassion of whose bitter fit"; so in ii. 18; lastly (4) an 'attack' as here: now confined to an attack of illness. **keepe**, 'heed'; Sackville, *Mirrour of Magistrates*, 41, "Small kepe tooke he whom Fortune frowned on"; *take keep*, lit. 'set store by'; A.S. *cēap*, 'traffic,' 'store'; Germ. *kauf*: deriv. *cheap*, *chapman*.

41. 1. Thomson, *Castle of Indolence*, i. 3, "Unnumber'd glittering streamlets ... Though restless still themselves a lulling murmur made."

3. **loft**; 'roof'; v. vi. 27, "The loft was raysed againe, that no man could it spie" (where it may mean either 'roof' or 'floor'); *Prompt. Parv.*, "Looft or solere; solarium" ('open terrace'); hence 'an upper room or storey,' *Acts*, xx. 9. A.S. *lyft*, 'air'; Germ. *luft*; hence *lift*, *aloft* (*on lofte*).

4. **sowne**; 'sound'; II. v. 30. 3; so in Chaucer, *Book of the Duchesse*, 162, the waterfalls in the cave of Sleep "made a dedly sleping soun." M. E. and O. Fr. *soun*; Lat. *sonus*; *v.nn.* i. 3. 1; i. 20. 4. So in Scotch *sound* is used for *swoon* (*swowne*, l. 5) unless the latter itself has lost a *-d*; A.S. *swindan*, Germ. *schwinden*.

8. **carelesse Quiet**; 'Quiet free from cares,' ii. 45. 4; this personification of Quiet is after Ariosto, who represents Ease and Sloth as lying on either side of Sleep, while Oblivion is at the gate, and Silence plays the scout and walks his rounds. Spenser

here improves upon Sackville (*Induction*), who places Care next to Sleep in the realms of the dead.

42. 2. **waste**; 'wasted,' 'thrown away'; *proleptic.*

3. Ovid's description is more graphic; *Met.* xi. 617 *sp.*; **mought**: past tense of M. E. *mowen* 'to be able.' A.S. *magan*; past *mihte*; Germ. *mögen*, past tense *mochte*. There are numerous variations of form, *v.* Mayhew and Skeat, *M.E. Dict.*

4. **with paine**; 'hard,' adv.

6. **forced**; supply *it*; *i.e.* 'the shaking.'

7. **dryer braine**; a dry brain was, in the physiology of those days, a cause of slow or weak apprehension; a moist brain, of quickness of perception: Shakspere, *As You Like It*, ii. 7. 39, "His brain | Which is as dry as the remainder of biscuit | After a voyage"; *Merry Wives*, v. 5. 143, "Have I laid my brain in the sun and dried it, that it wants matter to prevent so gross o'erreaching as this?" *Dryer*, 'too dry.' *v.n.* Introd. 2. 2.

9. **all**, 'entirely,' 'altogether'; this use of *all* with a verb seems to be rare, but common with adjs. and past pts., *v.n.* vii. 28. 4.

43. 2. **unto him**; 'him with'; *v.n.* i. 37. 8.

3. **Hecate**; in Hesiod, she is different from Persephone, whose abduction by Pluto she witnesses, from her cave in the moon, in the Homeric *Hymn to Ceres*; but after this event she became identified with Proserpine, and is the *Diva Triformis* of Horace (*Odes*, iii. 22) and *Tergemina Hecate* of Virgil (*Aeneid*, iv. 511); being Luna in Heaven, Diana on Earth, and Hecate in Hell.

4. **with blame**; 'reproachfully'; III. i. 9; *Prompt Parv.*, "Blame; vituperium"; Bartsch, *gloss.*, "*Blasme*, reproche, Tadel." Gr. βλασφημεῖν, 'to speak ill'; hence *blaspheme.*

9. **sent**; 'sense'; now misspelt *scent*, and confined to the sense of smell; IV. v. 41, "Sent of stranger guest"; III. iv. 46, "Sent of howndés trew." Lat. *sensus*, *sentio*; Germ. *sinn.*

44. 2. **diverse**; 'distracting,' lit. 'pulling in two different directions'; a Latin use: Plautus, *Miles Glor.* v. 14, "Dispennite hominem divorsum et distennite." Dante calls Cerberus with three heads looking in different directions, "Cerbero, fiera, crudele e diversa," *Inferno*, vi. 13: *v.* i. 10. 9, and II. ii. 3, "And into diverse doubt his wavering wonder clove." So the verb is used of 'turning into a by-road,' III. iii. 62.

4. **careful carke**; 'carking cares'; Burns, *Cottar's Saturday Night*, iii. 8; *Shep. Cal.*, *Novr.* 66; Palsgrave, *Dict.*, "I carke, I care, I take thought, je chagrine." Another form of *care*, A.S. *cearu*; root GHAR, 'cry,' whence *cry*; "unconnected with Lat. *cura*," (Skeat.)

5. **starke**; 'stiff.' A.S. *stearc*, Germ. *stark*, 'strong.' Lat.

stringere, 'to draw tight'; hence *strong*, *stretch*, *stark mad* ('entirely,' lit. 'strongly,' mad): *v.n.* i. 16. 1.

6. **Yvorie dore**; by which *false* dreams issued: *v.n.* i. 40. 1.

9. **afore**; 'before'; II. xii. 15. 5; used of place in II. iv. 4, "Her locks ... Grew all afore"; now a *vulgarism*.

45. 3. **ayre**; the spirit was meant to be unsubstantial, eluding the grasp: i. 43. 9. So the Witch creates a false Florimell out of snow in III. viii. 5. This "capital machine of romance" has been ridiculed by Cervantes with inexhaustible humour. Almost all of Don Quixote's adventures arise out of the changes that he believes his enemy, the magician, has wrought.

4. **lively**; 'life-like'; III. viii. 5, "Another Florimell, in shape and looke | So lively and so like that many it mistooke." Sidney, *Astrophel and Stella*, xxxii. 1, 'Morpheus the lively sonne of deadly sleep": *v.n.* ii. 24. 1.

5. **weaker**; 'too weak' to see through the deception.

8. **it**; 'the dress,' inferred from the verb *clad* before.

9. **most ... fit**; 'most likely fit to seem for (represent) Una.' Spenser seems at first to have intended using *like* as an adjective, but the exigency of metre compelled him to lengthen out the sentence into the present cumbrous form. **Una**; Dr. Grosart explains this as the Irish *Oonagh*, 'a fairy queen.' In Tipperary, on the road between Dublin and Cork, there is a mountain called *Knocksheegowna* (Irish *cnoc* 'the hill,' *sithe*, 'of the fairy,' *una*, 'Una'), whose name must have impressed Spenser during his journeys to and from Kilcolman. *Oonah* is still a common name in Ireland, anglicized into *Winny* or *Winifred*. By giving the word its Latin meaning, he makes it typify the Unity of Truth, contrasted with the double-facedness of Falsehood (Duessa), and the multiplicity of Error. Cf. Fletcher, *Purple Island*, vii. "For but one Truth there is, ten thousand thousand lies"; Herrick, *Hesperides* (iii. 58), "Errour is fruitfull, Truth is onely One"; Aeschylus, *Fragm.* 162, Ἁπλᾶ γάρ ἐστι τῆς ἀληθείας ἔπη.

46. 1. **ydle**; (1) 'unsubstantial,' 'made of air'; root IDH, 'kindle,' whence Gr. *αἰθήρ*, 'upper or clear air'; A.S. *ád*, 'burning funeral pile'; (2) hence the meaning of 'airy' in v. 8; allied to this is the meaning of 'light-headed' noticed by Halliwell: (3) 'groundless,' III. vi. 54, "And from Prince Arthure fled with wings of idle feare"; M. E. *in idel*, 'in vain'; *Genesis and Exodus*, 3497, "Tac thu nocht in idel min namen"; *v.* xii. 9. 8; (4) 'motionless,' from which the fine shade of transition to (5) 'unemployed' is seen in Coleridge's *Ancient Mariner*, ii. 8, "As idle as a painted ship | Upon a painted ocean."

4. **abuse**; 'deceive': Shakspere, *Macbeth*, ii. 1. 50, **fantasy**; 'fancy,' 'imagination': *id. Merry Wives*, v. 5. 55, "Raise up the organs of her fantasy; | Sleep she as sound as

careless infancy." For such deception cf. ii. 26, and Fletcher's *Faithful Shepherdess*, iii. 1.

5. **In sort as**; 'according as'; a French idiom, *de sorte que*, 'so that': xii. 20. 2.

6. **borne ... dew**; 'born (created) in an undue (unnatural) manner, or out of the due course of nature'; "miscreated faire" as she is called in ii. 3. 1.

9. **hew**; 'countenance,' 'shape'; A.S. *hiw*, 'appearance': Elfric, *On the Old Testament* (of Lucifer's countenance), "Se hátte 'Lucifer,' thaet is 'Leóthberend,' for thaére miclan beorhtnisse his maéran hiwes." In M. E. the general meaning seems to be that of 'colour,' which may also be the meaning in iii. 11. 9.

47-55. The Red-cross Knight overcomes the temptation of the Flesh that Archimago had planned against him. Herein he resembles Sir Galahad (*v.n.* i. 2. 5). Such temptations abound in romance: *e.g.* that of St. Nicholas and of St. Dunstan in the *Golden Legend*; of Sir Gareth in *Morte d'Arthur*; of Sir Gawayne at the castle of the Green Knight, etc.

CANTO II.

1. 1. **By this**; 'by this time': very freq. in Spenser. **Northerne wagoner**; the constellation Bootes (Homer, *Odyssey*, v. 272), 'The Waggoner'; also called Arcturus (Hesiod, *Ergα*, 566) and Arctophylax (Ovid, *Fasti*, iii. 405), 'The Bearkeeper'; Dryden's Virgil, *Georgics*, i. 229, "Begin when the slow Waggoner descends."

2. **sevenfold teme**; the constellation of the Great Bear, Ursa Major, Ἄρκτος; also called Ἅμαξα, 'The Waggon' (Homer, *Iliad*, xviii. 487). Seven conspicuous stars, connected by imaginary lines in this constellation, look something like a waggon with its pole, which was called Charles's Wain: a corruption of the M. E. *ceorles waen* ('ploughman's cart'), as old at least as the times of Trevisa, who says that the constellation is "comynly cleped in Englis Charlemagne's Wayne." **behind**; Spenser seems to judge of distance by size; the Wain is *behind*, *i.e.* more distant than, the Pole star, because the apparent magnitude of its stars was smaller. Even this is not strictly true of all these stars. **stedfast starre**; the Pole star, which apparently does not revolve round the North pole. Scientifically this is not quite true owing to what astronomers call Precession and Nutation; II. vii. 1, "As Pilot well expert in perilous wave| That to a stedfast starre his course hath bent."

6. **Chaunticlere**; this is the name of the Cock in Chaucer's

Nonne Prestes Tale, and is derived from the mediaeval *Fabliaux or Thierepos* ('Beast-epic') of *Roman de Renart* in French and *Reineke Fuchs* in German.

7. **Phoebus ... carre**; the chariot of the Sun; *Phoebus* (lit. 'The Bright,' Gr. *φάος*, 'light') is a frequent epithet of Apollo in Homer, but distinct from Ἥλιος, the Sun god, with whom he was identified only later on.

2. 2. **faire-forged**; 'falsely created with a fair exterior'; *forged* has a double sense (1) 'fabricated,' 'created,' (2) 'not genuine,' 'miscreated.'

4. **bootelesse**; 'unavailing,' 'without remedy': the substantive occurs in Sidney, *Arcadia, Songs*, lxix., "A widdow turtle neare on bared root | Sate wayling without boot." A.S. *bót*, 'profit'; *bétan*, 'to amend'; Germ. *büssen*, 'to atone for'; hence *better, best, to boot* ('in addition').

6. Threatening of spirits by magicians is common in romance, *e.g.* Ismeno's words to the infernal spirits (*v.n.* i. 38); Prospero's to Ariel: Shakspere, *Tempest*, i. 2. 295.

9. So the hypocritical Hermit draws forth a book and consults it (Ariosto, *Orl. Fur.* ii. 15). **cast**; *v.n.* xi. 28. 7.

3-6. The Red-cross Knight is made to suspect the chastity of Una, through Archimago's foul devices, and rising at dawn flies from the hermitage, accompanied by the dwarf, full of anguish and indignation.

7. 1. **rosy fingred**; Homer's constant epithet *ῥοδοδάκτυλος* for Ἠώς, the Dawn; the Aurora of the Romans. Hesiod, *Erga*, 610, also gives her this epithet.

2. Tithonus, son of Laomedon, King of Troy, beloved by Aurora, who, at his prayer, conferred immortality upon him; but, having neglected to ask for youth at the same time, he became old and decrepit. **aged**; Horace (*Odes*, ii. 16) speaks of his "long old age." **saffron bed**; Virgil, *Georgics*, i. 447; *Aeneid*, iv. 585. The reader will note the gorgeous colouring in these lines. This picture of Morn occurs in Tasso, *Ger. Lib.* xv. 1. and freq. in Spenser; also in J. Fletcher, *Faithful Shepherdess*, i. 3; and P. Fletcher, *Piscatory Eclogues*, vii. 1.

4. **Titan**; the name given by Latin poets to the Sun god: with the Greeks the Titans were a race of gods in Tartarus, at war with Zeus and the Olympian gods. **discovered**; 'laid open to view,' 'revealed': Shakspere, *Twelfth Night*, ii. 5. 173, "Daylight and champain discovers not more; this is open"; *Psalms*, xxix. 9, "The voice of the Lord ... discovereth the forests." O. Fr. *descovrir*.

5. **drousy-hed**; 'drowsiness'; *-hed* is *-hood*; A.S. *-hâd*, suffix indicating *state*; Germ. *-heit*. The Southern *-hood* began to dis-

place the Northern *-hed* as early as William of Shoreham, 1320; *fals-hed* occurs in Gower, *likelihed* in Chaucer, *fairhed* in *Lancelot of the Laik*; *Godhead* still survives; the Scotch *bountith* is a remnant of M. E. *bountihed*.

6. **baser bowre**; 'apartment *too* humble' to hold such purity: the foul hermitage was an unfit place for Truth to lodge in.

8. **wont**; 'was accustomed'; past tense = *woned*; this active form occurs in III. xii. 20, "Wherewith the Craftesman wonts it beautify"; III. ix. 21, "And her well-plighted frock, which she did won | To tucke about her short, when she did ryde." The passive form *to be wont* arose from the passive meaning 'to be accustomed'; it gave rise to a subst. *wont*, 'habit,' and a past pt. *wonted*, which has, thus, a double ending: *won-ed-ed*: *v.n.* vi. 39. 7.

9. **stowre**; 'trouble,' 'distress,' at the sudden departure of the knight: *Shep. Cal., Dec.* 66: A.S. *styrian*, 'to stir'; O. Fr. *estor*; originally 'a battle,' 'the *stir* of fight'; vii. 12. Chaucer, *Troil. and Cres.* iii. 1066, "That after sharpe stoures ben victories." Scotch *stoor, raise sic a stoor.*

(8. Truth is slow (iii. 4), and though she perseveres, she cannot overtake and convince the mind that is carried away by Passion.

3. Imitated in Fairfax's Tasso, vi. 36.

9. Supply the conjunction *that* before *He*.

9. 2. **double**; this unusual use of the word combines two meanings: (1) 'two'; (2) 'divided,' repeating the idea of the verb preceding. Lat. *duplex* ("duplex lingua" of Plautus).

3. **forrésts**; French accent as in *forêt*,

4. **Divelish**; so spelt frequently: III. vii. 21, 28, etc.: and in Ben Jonson, in the Elizabethan Parnassus plays, Browne's *Pastorals*. The vowel occurs in M. E. *divel*; Fr. *diable*; Gr. διάβολος, and the "Irishism," *div'l*; but A.S. had *e*, *deófol*.

6. **so**; 'here,' 'with this amount of success.' **make**; 'invent,' 'devise'; II. i. 18, "But now faire ladie, comfort to you make"; in the same sense as Lat. *mechanor*, Gr. μηχανή, 'means'; and from the same root MAG, 'have power,' whence *may*, *machine*; hence (2) the special sense of 'composing poetry': *Epistle to Gabriel Harvey*: 'Chaucer ... whom for his skil in making"; (3) 'intend,' 'mean,' II. iii. 18, "And wondred in his minde what mote that monster make."

7. **smarts**; 'pain,' 'troubles': Germ. *schmerz*; hence *smart*, 'clever,' lit. 'sharp.' M. E. *smerte*, 'quick.'

8. *Shep. Cal., Jan.* 66, "Shepheards devise she hateth as the snake | And laughes the songs that Colin Clout doth make." Plautus and Horace use the same simile. **most**; 'greatest'; IV. xi. 9, "To which they all repayr'd, both most and least";

Daphnaïda, 139; Chaucer, *Parlement of Foules*, 550, "Moste of estat, of blode the gentileste": *v.n.* iii. 43. 9.

10. 3. **in ... wise**; 'in disguise,' 'that seemed but were not.'

4. **Proteus**; a sea-god, who had the power of prophecy and of changing himself into any shape he pleased. Homer, *Odyssey*, iv. 384 *sq.*, Virgil, *Georgics*, iv. 387 *sq.* Proteus figures as "shepheard of the seas," in III. viii. 30 *sq.*, where he assumes various shapes. **to himselfe ... make**; 'assume'; *v.n.* ii. 9. 6.

5. **Sometime**; *v.n.* i. 34, *alway*.

6. **fell**; 'cruel'; deriv. uncertain: *Prompt. Parv.*, "Felle or fers; ferus, fellitus, bilosus, atrox," as if from Lat. *fel*, 'bile,' the seat of anger. But in O. Fr. the meaning was 'treacherous' as well as 'cruel'; Bartsch, "*Fel*, cruel, perfide: subst. *felon*, traitre, Verräther"; *v.n.* iii. 29. 3.

7. So Fear in III. xii. 12 trembles at his own appearance: and so Dread in Sackville, *Induction*, xxxiv., "Stoynde and amazde at his owne shade for dreede." *v.n.* ix. 21. 2.

9. **herbes**; such is Circe's use of herbs in magic; Homer, *Odyssey*, x. 234.

11. 1. **seemde**; 'it seemed'; impersonal. *v.* i. 30. 9. **person**; 'likeness,' 'appearance'; Lat. *persona*, 'mask': III. ii. 26.

5. **craven**; 'cowardly,' 'recreant'; literally 'one defeated and *craving* for quarter'; *-en* is a corrupt termination for *-ande* = '-ing': *Morte d'Arthur*, i. 37, "Haa! cravande knyghte!" A.S. *crafian*, 'to beg.'

6. **discolourd**; 'many coloured,' 'dyed in different colours': in III. xi. 47, the rainbow is called the "discolourd bow" of Iris; Ben Jonson, *Cynthia's Revels*, v. 3, "And decked thy statues with discoloured flowers"; Browne, *Brit. Pastorals*, ii. 4, "The dainty flowres" ... "in the discolour'd meads."

7. **addrest**; 'appointed,' 'armed': III. vi. 39, "Wicked Tyme; who with his scythe addrest | Does mow the flowring herbes and goodly thinges": lit. 'to direct'; *v.n.* x. 11. 3.

9. Spenser refers to the supremacy claimed by the Romish Church over England after the Reformation, by which the Popes sought to usurp the position of the true Patron of England, St. George. *v.nn.* x. 61. 9, and i. 1. 1.

12. 1. **semblaunt**; 'semblance,' 'person' as in ii. 11. 1; frequently in Fairfax's Tasso; *-ant* is the French present participle suffix, used as a noun; Wace, *Le Roman de Brut*, "Qui d'amur me face semblant": Bartsch, 108.

4. Passion now drove him wide astray from the kingdom of Eden towards which the guiding hand of Truth had been hitherto leading him.

5. **him chaunst**; 'it chanced to him'; i. 26, "needeth him."

6. **faithlesse**; 'infidel,' 'believing in a false faith,' 'miscreant,' as in v. 13. **Sarazin**; originally applied to the Mussulmans against whom the Crusaders fought; but with the application of the word 'Crusade' to wars against heretics (like the Albigenses and Manfred, King of Sicily) and idolaters (like those around the Baltic Sea against whom crusades were undertaken by the "Teutonic Knights") the word 'Saracen' came to be applied to heathens generally. In Ariosto, 'Saracen' is identified with 'Pagan': *Orl. Fur.* xlii. 11. In *Merlin*, iii. Pendragon defeats some "Saracens," invaders of England at the battle of Salisbury. In *King Horn*, "Saracens" land in Denmark, and in Lydgate's *Legends*, the heathen invaders of England in the ninth century are called Saracens. Lit. 'an eastern people.' Arab. *sharquy*, 'oriental,' *sharq*, 'the rising sun': *v.n.* xi. 7. 3.

8. **Sans foy**; O. Fr. 'faithless'; Fr. *sans foi*; *v.n.* ii. 25. 7. **large of limbe**; this is typical of the Paynims of romance, *e.g.* the Eldridge knight in *Sir Cauline* (Percy's *Reliques*, iii.); Argantes in Tasso, *Ger. Lib.* xix. 11.

13. 2. This is Duessa, 'the twofold,' standing for the False Faith of Rome. Spenser's intolerance identifies her with the Woman of Babylon; *Revelation*, xiii. 4, "And the woman was arrayed in purple and scarlet colour, and decked with gold and precious stones and pearls." The same language occurs in the *Present State of Ireland*, p. 645, Globe ed. *v.* vii. 16 *sq.* In IV. i. Duessa figures in the company of Até as stirring up Discord and Disunion; and in v. ix. 40, she is brought as a prisoner before the judgment seat of Mercilla. Her trial shows that she was there meant for Mary, Queen of Scots, as Drummond of Hawthornden told Ben Jonson. As an enchantress Duessa may be compared to Alcina in Ariosto and Armida in Tasso: the latter, however, has a closer copy in Spenser's Arcasia, II. xii.

3. **Purfled**; 'embroidered at the edge': II. iii. 26, "All in a silken Camus lilly whight | Purfled upon with many a folded plight." Cotgrave, *Dict.*, "*Pourfiler d'or*, to purfle, tinsell or overcast with gold thread"; in *Piers Plowman*, ii. 9, Meed (Bribery), the wife of Falsehood, is arrayed, like Duessa, in a robe of "red scarlet engreyned," crowned and "purfled with pelure"; *v.* Hall, *Chronicle*, 800. Hence Milton, *Comus*, 995, "Purfled scarf": Lat. *pro*, *filum*, 'thread'; hence *profile*, *purl*, (in needlework). **assay**; 'quality,' 'value'; III. iv. 18, "Pretious stones of great assay"; *v.n.* ii. 24. 5.

4. **like**; 'something like.' **Persian mitre**; Herodotus (i. 195) mentions the *mitre* as the head-dress of the Babylonians; and (i. 132) the *tiara* as that of the Persians when they solemnly worship their gods. The mitre (Gr. μίτρα, 'fillet,' 'snood,' μίτος,

'thread') was a sign of effeminacy and lasciviousness (Virgil, *Aeneid*, iv. 216); and the tiara, of Pagan worship. Spenser means to join both attributes here.

5. **owches**; 'jewels'; Palsgrave, *Dict.*, "*Ouche*, a jowell, *bague*"; originally a 'socket' for setting precious stones in; Cotgrave, *Dict.*, "*Oche*, a nick, nock or notch."

6. The allusion is to the receipt of gifts from the pious to Mother Church, and their misuse by the clergy for purposes of vain ostentation.

7. **wanton**; in a double sense: (1) 'wild,' meant to contrast with Una's "slow beast": III. vi. 22, "As you in woods and wanton wildernesse"; (2) 'not under control,' as a type of the wanton passions that Spenser supposed to rage in the Romish Church; *v.n.* vii. 18. 8.

8. **woven ... wave**; the allusion is to *James*, i. 6, "For he that wavereth is like a wave of the sea"; 8, "A double-minded man is unstable in all his ways." The incidents in cantos ii., iv., v. and xii. with which Duessa is connected, exemplify her changefulness: in IV. i. 18, Duessa "could d'on so manie shapes in sight, | As ever could Cameleon colours new; | So could she forge all colours save the trew."

9. **bosses**; 'knobs,' 'balls.' Ital. *bozza*, 'swelling'; *Boss* occurs in Sidney, *Astrophel and Stella*, *Sonnet* xlix, as an ornament of bridles. **brave**; 'fine'; II. xii. 83, "Pallace brave"; Fairfax's Tasso, xvii. 20, "Flow'rets brave"; hence Scotch *braw*, and *bravery*, 'finery,' in *Mother Hubberd's Tale*, 858. This unholy alliance between Popery and Paganism is the unjust retort of the Protestant Spenser to the stigma of *heathen*, attached by Roman Catholics to all those who came under the anathemas pronounced by the Council of Trent, 1564. The alliance between Francis I., "the most Christian" king, and "Eldest son of the Church," and Solyman the Magnificent, resulting in the siege of Nice 1540, illustrates how one branch of the Christian Church may set the Heathen against another branch, as in the text: l. 5; *v.n.* iii. 34. Bunyan, *Pilgrim's Progress*, 62, images a similar alliance in his Cave of the two Giants, Pope and Pagan.

14. 5. **addresse him**; 'direct,' 'prepare himself': *v.n.* x. 11. 3.

15. 2. **dispiteous**; 'cruel,' 'malicious,' 'full of despite'; *v.n.* viii. 45, *Despight*: the *-i-* is due to the Italian *dispetto*; in II. vii. 62, occurs *despiteous* with an *-e-*, after the French *dépit*.

3. **towards**; the use of this adverb has ceased, but *forward(s)*, *backward(s)*, are still used as adverbs.

7. **rigorous**; 'violent': III. xii. 27, "Rigorous uprore"; Hawes, *Pastime of Pleasure*, i., "He brake first horses wild and rigorious"; *v.n.* ii. 18. 7.

8. **Astonied**; 'stunned': *Shep. Cal.*, *July*, 227; *Daniel*, iv. 19, "Then Daniel ... was astonied for one hour"; A.S. *stunian*, Germ. *erstaunen*, 'to stun'; confused with O. Fr. *estoner*, Low Lat. *extonare*, 'to strike with a thunderbolt'; in which sense Milton uses *astonished* of the fallen angels, *Par. Lost*, i. 266; Daniel, *Civil Wars*, vi. 26, uses *astonishment* of artillery: the same word as *astond* (ii. 31) and *astound* (viii. 5).

9. **rebutte**; 'recoil'; xi. 53. O. Fr. *rebouter*, *boter*, 'to thrust'; hence *butt* (target), *button* ('what projects'), *bud*.

16. 1. This simile is common in the romances: *e.g. Morte d'Arthur*, i. 134, of Sir Beaumains and the Red Knight: Tasso, *Ger. Lib.* vii. 88, of Tancred and Argantes; Dante, *Inferno*, xxxii. It is a simile, too, that would naturally occur to one who lately "did mask in lowly shepheards weeds."

2. **rich fleeced flocke**; Euripides, *Electra*, 725, χρυσόμαλλα πόλμα; 'gold-fleeced.'

6. **hanging**; 'hanging in the balance,' 'undecided.'

9. **former cruelty**; 'late cruel onset.' VI. i. 43.

17. 1. **buffe**; 'blow'; now existing only in the forms *buffet* and *rebuff*; Ital. *buffo*, 'puff'; hence *buffoon*, *puff*, *buffer*.

3. **quyteth**; 'repays': *v.n.* i. 30. 2.

4. **Each others**; 'each the other's'; the article continues to be omitted when *each other* is used in apposition with *they*: 'they envy each other's puissance.' **envies**; French accent; *v.n.* ii. 9. 3.

5. **their**; 'of each.' **spies**; 'glances,' 'eyes': III. i. 36, "Her two crafty spies"; so in VI. viii. 43.

6. **repining**; 'failing,' 'mortified'; in prose: "neither did their courage repine, nor did they yield." Lat. *re*, *poena*, A.S. *pin*, 'pain'; lit. 'to pine or fret at something past.'

18. 2. **bitter fitt**; 'pangs of a violent death,' 'bitterness of death': *v.n.* i. 40. 9.

3. **ygoe**; 'ago'; past participle of M. E. *agoen*; A.S. *ágán*; Germ. *ergehen*, 'to go away': *v.n.* i. 1. 2.

4. **forwarned**; 'forfended,' 'warded off'; *for-* (*v.n.* i. 5. 8) and A.S. *warnian*; root GAR, 'defend': hence *guard*, *garrison*, *ward*.

5. **assured sitt**; 'sit firm in the saddle.'

6. **hide**; *i.e.* 'cover thyself well with thy shield.'

7. **rigor**; 'violence'; III, v. 23; so the adj. in ii. 15. 7.

8. **share**; 'slice,' 'piece'; lit. 'what is *shared* or cut'; so the verb in v. i. 10. M. E. *sheren*; A.S. *sceran*; Germ. *scheren*, 'to cut'; hence *shear*, *plough-share*, *scar*, *short*, *shore*. **it**; 'the stroke'; inferred from the verb *smitt*.

9. **from blame ... blest**; (1) Church explains this to mean

'acquitted him of the reproach of having given an indifferent blow': *v.n.* i. 43. 4. The objection to this, that there arises a confusion of pronouns, has little force in Spenserian grammar, which does not mind confounding antecedents: *v.* viii. 16. 17, "*her ... he ... he*"; xi. 26, "*he ... his ... his ... him*"; vi. 42, "*his ... enchaunter ... his*"; *v.n.* iii. 35. 5. (2) Todd takes it to mean 'kept, preserved, him from hurt.' The objection to this is that *blame* has to be taken in the very unusual sense of *hurt*. *Prompt. Parv.*, "Blame, culpa, noxa." *Blest*, in either case, is 'preserved,' 'saved'; iv. vi. 13, "Blest | From foule mischaunce." Fairfax's Tasso, ix. 6. 7, "His armed head with his sharp blade he blest." The analogy of this passage, and of vii. 12. 3, ix. 28. 3, supports Todd's interpretation. Perhaps Spenser connected *blame* with *blemish*; O. Fr. *blesmir*, 'to wound,' 'to stain'; *blesme*, 'pale,' Icel. *bláman*, 'livid colour of a wound': *v.n.* v. 6. 4.

19. 1. **Who**; for 'he'; a Latinism.

2. **native**; 'inborn,' 'natural': Latin meaning.

4. **hugely**; 'mightily,' 'violently': Fairfax's Tasso, vi. 31, "Meanwhile the Saracine did hugely smite | On Otho's helm"; Shakspere, *As You Like It*, ii. 7. 72, "Doth it not flow as hugely as the sea?"; so the adj. in vi. 40. 2; O. Fr. *ahüge;* deriv. unknown. **rive**; *v.n.* i. 24. 8.

6. **mother earth**; Sans foy and his brothers are compared to the Titans, sons of Terra or Earth, whence they were called Γηγενεῖς or Earthborn; in v. 22 they are called the grandchildren of Night. In the allegory they stand for the unregenerate man, born of the earth and the flesh, and not of the spirit.

7. **grudging**; 'groaning': II. v. 36; *The Returne from Pernassus*, 1434, "To send a wearisome sadde grudging ghost, | Unto his home, his long long lasting home"; M. E. *grucchen*, 'to murmur,' 'to growl'; II. 1. 42, "As lion grudging in his great disdaine." **strive**; death to the godless is not a welcome release, but a reluctant parting, from the flesh.

8. **flitted**; 'gone,' 'departed'; lit. 'to move': III. xi. 42, "Pegasus that flitteth in the air"; *Psalms* (Prayer Book), lvi. 8, "Thou tellest my flittings"; hence Scotch *to flit*, 'remove from one house to another': *v.n.* iv. 5. 5.

20. 2. This simile is used again in viii. 23, where *v.n.*

3. **Funeráll**, and *conqueróure* l. 7, have pseudo-French accents: *v.n.* ii. 22. 3; so *Emperóur*, ii. 22. 7.

4. **him**; 'the Redcross Knight': another instance of a careless use of pronouns: *v.n.* ii. 18. 9.

5. **scowre**; 'run fast'; transitive in VI. xi. 40, M. E. *scouren*, 'to cleanse by hard rubbing'; hence 'to pass quickly over'; Lat. *excurare*, 'to take great care of' (Skeat).

9. The exigency of rhyme necessitates this distortion for "For present cause of dread there was none, to dismay her."

21. 1. **ruefull**; 'sorrowful,' 'piteous'; used in its full form *ruthfull* in *Shep. Cal., June*, 116.

4. **humblesse**; 'humbleness,' 'humility': taken directly from O. Fr.; cf. *nimblesse* (v. ix. 29), *almesse, richesse, largesse, duresse; -esse* is the Lat. *-itia.*

7. **said**; 'he said'; in O. Fr. the nom. (*il*) is similarly often omitted.

8. **rueth**; 'grieves,' 'moves to pity'; transitive and causative: *Proverbs of Hendyng*, 33, "Ofte rap (haste) reweth; quoth Hendyng"; more commonly impersonal in this sense.

9. **who that**; 'who he is that'; omission of the antecedent; a Latinism.

22. 2. **unhappy howre**; (1) either Spenser uses this as equivalent to the Fr. *malheur*, 'misfortune,' according to its old derivation from Lat. *mala hora*, 'evil hour,' not exploded till long after his time: or (2) he meant the sense to be 'who in an unhappy hour has been made thrall,' etc.; cf. Fr. *à la bonne heure*, 'happily'; *mauvaise heure*, 'unhappy moment.'

3. **thrall**; 'slave'; Icel. *thraell;* from Teut. base THRAG, Gr. *τρέχειν*, 'to run'; hence orig. 'a servant who runs on errands.' From the A.S. version of *Exodus*, xxi. 26, "Thirlie his eáre mid ánum aele," Trench, *Study of Words*, derived *thrall* from A.S. *thyrlian*, 'to drill'; but, in disproof, Skeat points out that the substantive does not exist independently in A.S., nor the verb in Norse. **Commandément**; four syllables, iii. 9. 8; French spelling, but a false accent; cf. *intendiment*, III. v. 32: *v.n.* ii. 20. 3.

4. **Before that**; 'before'; *that* is otiose, and inserted on the analogy of Fr. *avantque*: *v.n.* i. 30. 2. **list**; impersonal: 'it listed (to the) angry heavens to lour': *v.n.* vii. 35. 8.

6. For instances of this touch of pathos: cf. II. 1. 50; *Shep. Cal., Novr.* 93; *Ruines of Time*, 41; Ariosto, *Orl. Fur.* xiii. 4.

7, 8. Spenser implies that the Romish Church is the Pope's Church, not God's Universal Church. On the fall of the Western Empire in 476, the civil authority was transferred to Constantinople and the Eastern Empire, but the Popes continued to be the living representatives of the imperial authority of Rome in religion. This is meant by "Emperor of the wide West" in the text. **sole daughter**; this is that formal or external Unity of the Romish Church in doctrine and authority, formulated by the Council of Trent, and meant by Spenser to be contrasted with the essential Unity of Truth as set forth in Una.

23. 2. The Dauphin, Mary's first husband, afterwards Francis II.

3. Henry II. of France, killed at a tournament, 1559.

5. **debonaire**; 'gracious,' 'of a fine presence'; the French meaning rather is 'good natured,' 'gentle': *de bon aire*, 'of a good natural disposition'; for this use of *air* cf. *spirit* (lit. 'breath'), Fr. *ésprit; le bel air, de grands airs, put on fine airs.*

6-9. This is not true, but characteristic of Duessa, who is made to display a habitual disregard for truth. Mary was betrothed to the Dauphin in 1548. He died in 1560 from the natural effects of a ruined constitution, and, far from being cruelly slain by his enemies, his death saved one of them, the Prince of Condé, from being executed by his orders.

8. **fone**; 'foes'; *-ne* is *-en*, as in *eyne*, Introd. iv. 5.

24. 1. **lively breath**; 'the breath of life': *Baptismal Service* (Prayer Book), "That he may be ... made a lively member of the Church"; for this use of the adj. cf. iii. 11, "Deadly hue"; ix. 30, "Dying fere"; x. 9, "Everdying dred"; xii. 2, "Deadly smoke": where *v.nn.*

3. **fro**; 'from'; iii. 28. 2, *fro* is from a Scandinavian, *from*, from a Teutonic, source: compound *froward*, phrase *to and fro.*

5. **assaid**; 'assailed': iv. ix. 30, "The warlike Dame was on her part assaid | Of Claribell and Blandamour attone"; II. ii. 24; derived from the sense of 'attempt,' as in II. 6. 23; lit. 'to test,' O. Fr. *essai*, 'trial'; Lat. *exagium*, 'a trial of exact weight,' 'a testing of value'; from Gr. ἐξάγειν, 'to export merchandise'; hence, *essay, examine, exact, assay* (at the mint); ii. 13.

8. Duessa, with like untruth, calls herself "sad mayd" in xii. 27. Virgil, *Æneid*, iv. 68; Ariosto, *Orl. Fur.* xvi. 3.

25. 1. **Sarazin**; dative, after *to* understood after *chaunced.*

5-8. The unregenerate man begins with Infidelity or disregard of the laws of God (Sans foy), proceeds to Lawlessness or disregard of the laws of man (Sans loy), and ends in Misery (Sans joy). **bad sire**; *v.n.* v. 23, where they are called "old Aveugles sonnes."

26. 2. **Fidessa**; Falsehood assumes the names of the True Faith.

4. **none ill**; euphonic use of *none* for *no*; cf. *mine eyes*, frequent in Elizabethan poetry for *my eyes*: in M. E. of the twelfth century *none* is used even before consonants. **if ... well**; 'if it please you not to do well.'

5-7. The look of misplaced pity with which the knight surveys Duessa's face is the natural result of his being no longer under the guidance of Truth: *v.n.* ii. 8. **quick eies ... dull eares**; the pomp and magnificence of the Romish ritual, symbolized in

Duessa's charms, appeal more to the eyes than to the understanding. **passion**; 'pity'; generally '*any* commotion of mind'; thus it means 'shyness' in II. ix. 43, "Strong passion mard her modest grace" (said of the damsel Shamefastnes when accosted by Sir Guyon); 'grief' in Shakspere, *Titus Andr.* i. 106, "A mother's tears in passion for her son"; so in IV. viii. 3; 'horror' in ii. 32; and 'pity' in Milton, *Par. Lost*, i. 604.

8. **rew**; 'feel pity,' 'grieve' (intransitive): III. v. 30. A.S. *hreówan;* Germ. *reuen;* root KRU, 'be hard'; whence *cruel, crude, crystal* (Skeat).

27. 4. **is said**; 'it is said': v. 42. 5.

8. **feining**; 'devising'; like Horace's *carmina fingo;* but with the additional sense of 'pretending,' since his mind was inwardly sad and perturbed by late events.

9. **dainty ... derth**; 'coyness breeds desire.' "The affected shyness of the lady was the only obstacle to familiarity... I have not found the proverb in Ray or Fuller" (Nares). Shakspere has the phrase "to make dainty" in *Rom. and Jul.* i. 5. 21. Latin proverb, *quae rara, cara* (Upton). *Dainty* is properly a substantive, though in II. xii. 42 it is used as an adjective: "Dayntest fantasy"; O. Fr. *daintié*, 'pleasure'; Chaucer, *Legend of Good Women*, 206, "For deyntee of the new someres sake"; Lat. *dignitas*, 'worth,' 'value.' **derth**; 'dearness,' 'love'; derivative meanings (1) 'dearness in value'; (2) 'scarcity.'

28. 3, 4. Scepticism is often the refuge of a feeble mind that seeks for ease through impotence of belief: the true Faith is militant: it is an active Stoicism; scepticism is an Epicurean laziness.

5. **trembling**; appropriate to the leaves of a tree that is meant for *Doubt* (Fradubio).

7-9. Scepticism in religion does not infect the rustic mind, but is feared and shunned by it.

8. **ne ... sound**; 'nor was wont to sound there': *v.n.* i. 34. 6.

29. 2. The Reformed Church, separated from Truth, and fallen into the company of Falsehood, rushes headlong into Doubt and Scepticism.

6. **mote**; *v.n. mought*, i. 42. 3.

9. **tide**; 'while': III. ix. 32, "So fitte tide"; A.S. *tíd*, 'time'; Germ. *zeit:* root TI, 'divide,' whence *time, betide, tidings, tidy, even-tide.*

30. 1. **pleasaunce**; 'pleasure' of conversation, as in Chaucer, *Legend of Good Women*, 1373, "And of Thy wordes, farced with plesaunce."

2. **purposes**; 'conversation': II. vi. 6; II. viii. 56; Fr. *propos*, 'subject of talk,' 'talk'; Lat. *propositum*, 'subject proposed.'

3. **falsed**; 'deceived': III. i. 47, "And with vaine thoughts her falsed fancy vex"; the verb *to false* occurs in Chaucer, *Rom. of the Rose*, 5416.

6, 7. This shadows forth the danger to the Reformed Church had Mary, Queen of Scots, succeeded to the English crown. While in France she had quartered the arms of England on her own, and after the birth of her son (James I.) her claim to the English throne received zealous support from a strong English party.

9. This dramatic incident occurs frequently in poetry and romance. In Ovid, *Met.* ii. 359, poplars, and in Virgil, *Aeneid*, iii. 28, myrtles, bleed. In Ariosto, *Orl. Fur.* vi. 26 *sq.*, a myrtle cries with pain; in Tasso, *Ger. Lib.* xiii. 41 *sq.* a cypress gushes forth with blood; in Dante, *Inferno*, xiii. 34, a tree wells forth dark blood when Dante plucks a bough.

31. 1. Compare the superstition about mandrakes: Ben Jonson, *Masque of Queens;* Shakspere, *Romeo and Juliet*, iv. 3. 47.

2. **spare to**; for this infinitive constr. cf. Shakspere, *Coriol.* i. 1. 260, "Being moved, he will not spare to gird the gods."

3. **embard**; 'confined': Fairfax's Tasso, i. 13, "In form of airy members fair embar'd." So, in the French romance, was Merlin enclosed in a hawthorn bush by the fairy Viviana.

5. **Least**; 'lest'; A.S. *thy laes the*, 'for the reason less that,' which was corrupted into *laesthe, leste*: different from *least*, superlative of *little* (Skeat).

8. **Astond**; shortened from *aston-ed: v.n.* ii. 15. 8. **hove**; 'rise'; there seems to be a confusion here between *to hove*, 'to float,' 'to hover,' and *hove* the past tense of *to heave*, 'to rise.' Elsewhere Spenser uses *hove* in its proper meaning: III. vii. 27; Malory, *Morte d'Arthur*, iii. 168, "Evyn fast by the banke hoved a lytel barge." M. E. *hoven*, orig. 'to abide'; A.S. *hof*, 'house'; hence *hovel: heave* is from A.S. *hebban*, past tense *hóf;* Germ. *hebben;* whence *heavy*.

32. 1. **whenas**; 'when': iii. 5. 7, vii. 38, and freq.; so *whereas* means 'where': iv. 38. 4, vi. 40. 5; *-as* is otiose, like *that* in ii. 22. 4. **passiön**; three syllables as in French; so *occasion* in I. 3; *v.n.* ii. 26. 5: *dreadfull passion* is 'passion or emotion of dread'; *v.n.* ii. 24. 1.

5. **Limbo lake**; mediæval theologians, beginning with Aquinas, say there was a region on the border (Lat. *limbus*) of Hell where the souls of the saints of the Old Testament waited till redeemed into Heaven at Christ's Resurrection. This was the *limbus patrum*, the limbo of the Fathers (Shakspere, *Henry VIII.* v. 4. 67). Gradually the number of limbos increased. In Dante, *Inferno*, iv., in the first circle of Hell, is a limbo, where dwell the souls of

the virtuous unbaptized: such as the Old Testament saints, and the great ones of heathendom. A second limbo was that of Purgatory, in whose seven rounds the seven deadly sins committed by erring Christians were punished. To these was added a limbo for Infants who died before baptism, and yet another for Lunatics. For the first and third limbos, *v.* Lyndesaye, *Dreme*, 352 *sq.*; to the last Milton scornfully refers in *Par. Lost*, iii. 495. There is a strange resemblance between these speculations of mediæval Christian theology and the sights that Æneas witnesses in the heathen Hell: Virgil, *Æneid*, vi. 384 *fin.* Spenser here alludes to limbo as a place of punishment; so Shakspere, *Comedy of Errors*, iv. 2. 32.

8. **doubtful**; 'scarce believing what they hear.' **rare**; 'strange'; inasmuch as proceeding from a tree. The meaning may be taken to be 'thin,' 'indistinct,' and supported by Lucretius, ii. 107, "aër rarus," and the indistinct murmurs at first heard from the myrtle in Ariosto, vi. 27. But *v.* ii. 31. 1.

33. 3. **Fradubio**; a type of those who halt between the True and the False—between one who is 'fair indeed' and one but 'seeming such' (ii. 37). The former was Fraëlissa. *Dubio* alone would be significant enough. Spenser prefixes *Fra-* that the name may alliterate with that of his companion, and, perhaps, with a glance at the Romish Brotherhoods, *Fra* (*Frate*) being the Italian appellation of a monk. He would imply that these professing Christians were no better than Sceptics.

7-9. This idea of the alternation of extremes of heat and cold as a punishment is based on *Job*, xxiv. 19, "Drought and heat consume the snow waters" (*Vulgate*). Hence Dante, *Inferno*, iii. 8; Shakspere, *Meas. for Meas.* iii. 1. 121, "To bathe in fiery floods, or to reside | In thrilling regions of thick-ribbed ice"; Milton, *Par. Lost*, ii. 588, "From beds of raging fire to starve in ice"; Fletcher, *Purple Island*, xii., "Flaming in icy fires."

34. 1. **or ... or**; 'whether' ... 'or'; iii. 39. 4, interrogatively.

2. **mischiévous**; Spenser's accent has now passed into a vulgarism; the meaning is 'baleful,' 'pernicious': *v.n.* i. 12. 2.

4. Cf. II. i. 46, "He oft finds present helpe, who does his griefe impart"; Hawes, *Pastime of Pleasure*, xvi., "So for your payne and your sorowe great | Councell is medicine."

5. Shakspere, *Macbeth*, iv. 3. 210; Ovid, *Tristia*, v. 1. 63. Imitated by Browne, *Brit. Pastorals*, i. 1, "For griefs conceal'd, proceeding from desire | Consume the more, as doth a close-pent fire."

6. **who**; 'afflict him who.'

9. **errant**; 'wandering' in quest of adventure; a word frequent in the language of chivalry. In III. i. 24, Una is called the "Errant Damzell."

35. 6. **With**; 'by'; so in Shakspere; *e.g. Titus Andr.* ii. 3. 78, "Accompanied but with a barbarous Moor."

7. 'It chanced to me to be encountered by a knight.' This impersonal use and the omission of the sign of the infinitive are very common. **encountred**; simply 'met': III. viii. 15; O. Fr. *encontrer*, Bartsch, 24; Lat. *in, contra*, 'against.'

8. **like faire**; 'as fair as my own.'

9. **Lyke**; 'she seemed like'; a euphuistic jingle of words in ll. 8 and 9. **did**; 'the likeness did,' or 'she did.'

36. 1. **take in hand**; 'undertake'; a Saxon equivalent of the Latin derivative *maintain;* different in Shakspere, *Lucrece*, 1235.

1, 2. **beauty ... to have**; the Latin accusative with the infinitive after *take in hand*, '*that* (conj.) her beauty ... did exceed.' For such challenges cf. *Morte d'Arthur*, ii. 47; ii. 104.

4. This simile occurs again in xii. 21.

6. **harder**; 'too hard,' because of the regret the survivor felt.

7. **dye**; 'chance,' 'fortune': II. v. 13, "For th' equall die of warre he well did know"; Livy, xxxvii. 36, "Alea belli."

37. 4. **Whether**; 'which of the two': v. ii. 17, "Uncertaine whether had the better side." A.S. *hwaether*, *hwá*, 'who' and *-ther*, comparative suffix.

6. This is characteristic of Doubt; he cannot decide.

won to bee; 'to be conquered'; the sentence is purposely balanced by this repetition (*win ... won*) to echo the perfect balance of indecision in Fradubio's mind: for this use of *won* ('won by the opposite side'), cf. Shakspere, 2 *Henry VI.* i. 3. 173, "Till France be won into the Dauphin's hand," *i.e.* 'lost.'

7. **agreede**; 'reconciled,' 'made to agree'; causative use: II. iv. 3; lit. 'to please': Chaucer, *Troil. and Cres.* i. 346, "If harme agree me, whereto plaine I thenne?" O. Fr. *agréer, à gré;* Lat. *ad, gratum*, 'favour.'

8. **Frælissa**; Frailty is the counterpart of Doubt. Professor Morley well interprets this to mean "a pure heathen philosophy like that of Plato; purer and fairer than the 'diabolical faith' that rivalled and supplanted it, but no longer an active moving power in the world. Philosophy must live with its votary a vegetative life, until its powers are renewed by union with the Church of Christ." Those who live according to the light of Nature without Faith, are typified by Frælissa.

38. 2. **equally**; 'equally on either side.'

3. **What not**; 'what she could not win'; *elleipsis.*

6. **her**; 'Frælissa's'; for *her* (l. 4) ... *her* (l. 6) ... *she* (l. 9), *v n.* ii. 18. 9.

8. So was Ragnell metamorphosed into the Loathly Lady: so, too, the Lady of Sinadowne in *Li Biaus Desconneus;* (Percy's *Folio MS.* i. 116; ii. 493.)

9. **in place**; 'in the company,' 'present'; a frequent mannerism or rhyming tag in Spenser: iii. 37, v. 36, x. 65. Ben Jonson, *The Satyr*, init., "O that Pan were now in place."

39. 5. **loathly**; this old form occurs in IV. i. 27, v. xi. 31; Sir Gawain married the *Lothlye Ladye* (Percy's *Reliques*, iii. 1. 2).

9. **treen**: adj. 'tree-like,' 'of a tree': vii. 26. Harrison, *Description of England*, "Treene platters ... and woodden spoones"; Nares quotes from *Paradise of Dainty Devises*, "His drinkes in treene be tane": *i.e. in treen cups; treein* is the form in Scotch. **mould**; 'form'; O. Fr. *molle;* M. E. *molde*, where the *-d* is either excrescent as in *boulder*, or is, by *metathesis*, from Lat. *modulus*, 'measure'; *modus*, 'manner.' In iv. 5. 3, the word is used of a building as in *Piers Plowman*, xi. 341.

40. 1. **Then forth**; 'thenceforth'; *forth* is 'forthwith': Halliwell notices this meaning, which occurs in A.S. Aelfric's *Homilies*, "Thaet folc forth mid ealle." I retain the reading of the first edition, since in *Faults Escaped* there is some confusion as to which *then* was meant to be read *thens*.

3. **but that...same**; 'but that...the same as what she appeared to be,' 'but that...it was her "proper hew".'

4. **is**; 'exists,' 'comes round'; substantive verb. **Prime**; 'spring-time': vi. 13; III. vi. 42, "There is continuall Spring... And with fresh colours deck the wanton Prime"; O. Fr. *printemps;* M. E. *primetemps;* Chaucer, *Rom. of the Rose*, 4747. Lat. *primum tempus;* so Ital. *primavera*. (In II. ix. 25, the meaning is different:—'the first quarter of the day.')

5. Falsehood must appear in its true colours one day.

penance; a strange instance of the transference of Christian observances to the Devil's followers: similarly witches have their Sabbath, bestow Blessings and say Prayers; and here they do Penance. In Ariosto, *Orl. Fur.* xliii. 98, fairies, and in the *Romans of Partenay*, the sorceress Melusine, undergo similar penance.

6. So the Count of Lusignan, Melusine's husband, discovers his wife using an enchanted bath to regain her proper shape, *Romans of Partenay*, 2801 *sq.*

7. Herb baths were once frequently used. Sir Eglamore takes such a bath: Percy's *Folio MS.* ii. 360; *v. Boke of Nurture*, 991 *sq.* In Ariosto, Alcina's deformity is revealed to Rogero by means of a magic ring. The moral is the same in both poets: the light of reason at length reveals falsehood in its true colours; but in Fradubio's case the knowledge comes too late—reason can reveal

the ulcer, but cannot heal it: *v.n.* ii. 43. 4. **origane**; 'wild marjoram'; Todd quotes Gerard's *Herball*, "Organie healeth scabs, itchings and scurvinesse, being used in bathes": *v.* viii. 47. Gr. *ὀρίγανον*; literally 'mountain-pride.' **thyme**; is of similar virtues in Langham, *Garden of Helthe* (Todd).

42. 2. **drownd**; agrees with *me* inferred from *my* in line 4.

3. Skill in the use of medicinal herbs was not confined to witches, but formed part of a mediæval lady's accomplishments: cf. Isoude in *Morte d'Arthur*, ii. 54, Erminia in Tasso, *Ger. Lib.* vi. 7-7, and Josyan in *Bevis of Hampton*.

5. **bereaved**; 'snatched away,' 'robbed': II. vii. 19, "Ne wot I, but thou didst these goods bereave | From rightfull owner." Germ. *berauben: v.n.* i. 24. 8.

7. **lover**; *feminine* as in Shakespere, *Meas. for Meas.* i. 1. 116, "Your brother and his lover." *v.n.* v. 14. 3.

8. Similarly Ariosto's Alcina treated her lovers: she changed Astolfo into a myrtle: *Orl. Fur.* vi. 51; in Ben Jonson, *Sad Shepherd*, the witch Maudlin shuts up Earine in an oak.

7. **pight**: 'pitched,' 'fixed': *Shep. Cal., Febr.* 107, *The Returne from Parnassus*, 1461, "The baleful cave | Pight in the hollow ribbes of craggy cliffe." M. E. *picchen*, 'to fix'; the word occurs often in *The Squier of Lowe Degre*; hence *pitch a tent* (literally 'fasten with pegs'); *pitch-fork, pike*.

43. 4. The healing power of Christianity: *John*, iv. 14, "But whosoever drinketh of the water that I shall give him shall never thirst; but the water that I shall give him shall be in him a well of water springing up into everlasting life"; *Revelation*, xxii. 1, "And he showed me a pure river of water of life."

7. **well**; 'weal,' 'health': M. E. *Moral Ode*, 373, "Thar is wele abuten wane"; A.S. *wela*, Germ. *wohl*.

8. **suffised**; 'satisfied'; Fradubio uses the language of heathenism: not Faith nor Grace, but Fate, shall restore him: *v.n.* ii. 37. 8. Was it accident or design that led Spenser to leave this restoration unaccomplished? He may have intended to restore the confined couple to human shape and liberty in a subsequent book, or, with the object of pointing his moral, he may have purposely left them in their present condition for good. **kynd**; 'nature'; A.S. *cynd*; from adj. *cynde* ('kind,' 'natural'): both from A.S. *cynn*, 'kin,' 'race': Chaucer, *Troil. and Cres.* i. 238, "For no man may fordo the lawe of kinde": *v.n.* iii. 28. 7.

44. 4. **sad**; 'depressing': *v.n.* i. 2. 8. **dreriment**; 'gloom'; like *drerihed*, a common Spenserian form: *v.n.* viii. 40. 9.

7. **bloud**; 'blood-guiltiness.'

45. 2. **that**; 'that which'; the omission of the relative is common in Elizabethan grammar. Dr. Abbott, *Shak. Gram.*

§ 244, explains this as due to a desire to avoid repetition: 'of *that* (demonstrative) *that* (relative) well she knew.'

3. **reare**; 'raise': III. viii. 19; III. x. 52, A.S. *raéran* which is a doublet of *raésan*, causative of *résan*, 'to rise.'

4. **carelesse**; 'unconscious': *v.n.* i. 41. 8.

5. **deadly hew**; 'death-like countenance,' 'a face like that of the dead': *v.nn.* i. 46. 9, for *hew*, and ii. 24. 1, for *deadly*.

8. **all ... feare**; 'all fear being (or having) passed.'

CANTO III.

1. In this and in the first stanza of many subsequent Cantos, Spenser indulges in moral reflections, forgetting, for the moment, his Epic rôle, and assuming the functions of the Chorus in a Greek play. In this he follows Ariosto.

1. **hollownesse**; 'vault,' Chaucer, *Troil. and Cres.* v. 1758, "His lighte ghost ful blisfully is went, | Up to the hollownesse of the seventh sphere."

2. **compassiön**; four syllables: *v.n.* ii. 32. 1.

5. The allusion is to Spenser's visits to, and reception at, Court. One of the best known of these occasions was that alluded to by Fuller, *Worthies*, ii. 80, the truth of which was afterwards investigated by Malone. If the present allusion is to the occasion of his presenting the first three books of the *Faerie Queene* to Elizabeth, this stanza must have been a subsequent addition to the MS. **her**; 'beauty's.'

9. **all for pitty**; 'for pure pity'; a common use of *all* in old ballad poetry.

2. 1. **empassioned**; 'moved to pity': III. xi. 18; the participial form *empassionate* occurs in v. xi. 46, and the verb *empassion* in *Visions of the Worldes Vanitie*, 12: *v.n.* ii. 26. 5.

4. **handeling**; 'management'; A.S. is *handlian*; Germ. *behandlung*, from *handel(e)n*, 'to trade.'

5. **true as touch**; 'true as gold touched (*i.e.* tested) on the touchstone.' Shakspere, *Richard III.* iv. 2. 8, "O Buckingham, now do I play the touch | To try if thou be current gold indeed." Nares points out that *touch* was used for the stone *basanite* (Gr. *βάσανος*, 'touch,' 'touchstone'; *v.* Pliny, *Hist. Nat.* xxxvi. 43) by several Elizabethan writers, *e.g.* Harington's Ariosto, lxiii. 14, "He built this house of tutch and alabaster."

8. **divorced**; 'separated by force': *Virgils Gnat*, 497, "O! who would not recount the strong divorces | Of that great warre."

9. **her ... loves**; 'the love due by rights *to her*' from the Red-

cross knight; *her* is the objective possessive. **deryv'd**; 'diverted,' 'drawn away'; Lat. *derivare*, lit. 'divert a stream from its channel'; Terence, *Phormio*, i. 9.

3. 3. **preace**; 'crowd,' 'press': II. x. 25, "Exceld at Athens all the learned preace"; Chaucer, *Wif of Bathes Tale*, 6104, "Gret prees at market maketh dere ware": *v.* xii. 19. 4.

9. **tydinges**; objective case; 'none brought tydings of him unto her.'

4. 2. **unhastie**; *v.n.* ii. 8.

5. **fillet**; 'snood'; which she wore as a virgin. In the *Present State* (p. 639) Spenser mentions the "silken filletts" worn by the Irish women. **undight**; 'undid,' 'unfastened,' contracted for *undighted*; *v.n.* iv. 14. 8.

6. Contrast this with the ugliness of Falsehood when she thinks no eyes behold her (ii. 40. 8).

7. **great ... heaven**; a common figure in poetry for the Sun: Aristophanes, *Clouds*, 285; Ovid, *Met.* iv. 228; Milton, *Par. Lost*, v. 171; very frequent in Shakspere, "The eye of heaven," *Lucrece*, 356; *Sonnet*, xviii.; *King John*, iv. 2. 15.

9. **Did never**; 'never did'; so *was never* in viii. 4. 1.

5. 1. **thickest wood**; 'thickest part of the wood': a Latinism.

2. **ramping Lyon**; 'lion rushing erect on its prey.' The lion is Henry VIII.: *v.n.* iii. 19. 9. He also stands as the symbol of the natural Man, guided only by Reason, and not as yet regenerate in Faith: *v.nn.* iii. 6. 5; iii. 41; *Romans*, ii. 14, "For when the Gentiles, which have not the law, do *by nature* the things contained in the law, these, having not the law, are a law unto themselves": for *ramping v.n.* v. 28. 9.

3. **salvage blood**; 'blood of the denizens of the forest'; O. Fr. *salvage, sauvage*; Lat. *silvaticus*, 'wild,' *silva*, 'a wood.'

6. **corse**; 'body'; so again in iii. 42, iv. 22, of a *living* body; O. Fr. *cors, corps*, whence Chaucer, *Pardoneres Tale*, 18, "I praye to God so save thy gentil corps": in O. Fr. *vostre cors* meant *you*, addressed to a living person.

9. **his**; 'its'; M. E. and A.S. *his*: genitive of both masculine *he* and neuter *hit*; the neuter was sometimes *hit*: Shakspere, *Lear*, i. 4. 235, "It head": *v.* Abbott, *Shak. Gram.* § 228.

6. It was a doctrine of Romance that a lion will offer no injury to a true virgin: such as Sabra in the *Seven Champions of Christendom*, i. 11, and Josyan in *Bevis of Hampton*. *v.* Tasso, *Ger. Lib.* xii. 30 *sq.*, and *Piers Plowman*, xv. 293. In Durfé's *Astræa* and in the *Legenda Aurea* (St. Anthony) this mute homage again occurs. G. Fletcher, *Christ's Victorie on Earth*, 4, has reproduced Spenser.

3. **As**; 'as if.' **weet**; 'know'; M. E. *witen*, past tense *wiste*; still existing in the expression *to wit*, from A.S. gerundial infinitive *tó witanne*. Root VID, 'see,' whence Gr. *oida*, Lat. *videre*, *wit* (subst.), *idea*, *wise*, *witch*, *guise*.

4. Here *can* may have its old meaning 'knows': *Shep. Cal.*, *Feb.* 77, "Seemeth thy flocke thy counsell can"; *ib. March*, 56; *The Nut-Brown Maid*, 28, "Wherefore adew, my owne herte trewe, none other rede I can"; A.S. *cunnan*, 'to know.'

5. This is the allegory in Una's meeting with the lion. The man who, guided by mere fallible human Reason, does wrong because he has never been taught what right is, recognises Truth at first sight, and pays ready homage to her; not so Archimago, the deliberate evil-doer, who knows both right and wrong, and yet chooses the latter.

6. **yielded**; 'yielding,' 'submissive'; this repetition of the same idea by inverting the parts of speech—noun and adjective—is another instance of Spenser's Euphuism. **submission**; four syllables; so *compassiön* and *affection* below: *v.n.* ii. 32. 1.

9. **drizling**; Marlowe, *Edward II.* ii. 4. 18, "These tears that drizzle from mine eyes."

7. 3. **weake**; 'weakness'; adjective for substantive.

5. **estate**; 'state,' 'condition'; the full form: O. Fr. *estat*.

9. **my**; grammatically "*her*"; this change of person heightens the pathos: it occurs in the Psalms of David; *e.g.* xxiii. 1-4.

8. 1. **Redounding**; 'overflowing,' 'gushing.' IV. x. 1; Lat. *redundare*, *unda*, 'a wave'; hence Milton, *Par. Lost*, ii. 889, "And like a furnace mouth | Cast forth redounding smoke"; *Samson Agon.* 568, "Redundant locks" ('flowing').

3. **constraint**; 'anguish': the idea is of being *bound tight*: in i. 19. 3, in the folds of the monster's tail, here in sorrow's choking grasp (so *anguish* is from Lat. *angere*, 'to choke').

9. **attayne**; 'reach,' 'fall in with'; absolute, *him* understood; used transitively in IV. vii. 27; O. Fr. *ateindre*, *ataindre*. Lat. *attinere*, *ad*, *tenere*, 'to hold.'

9. 1-4. The lion figures as the faithful attendant of man in *Morte d'Arthur*, iii. 54, in *Guy of Warwick*, and in the Trouvère Chrestien de Troyes's *Chevalier au Lyon*. The German Romancer, Hartmann von Aue, closely followed Chrestien in his *Iwein*, one of the knights of Arthur's Round Table.

5-9. Any comic idea suggested by these lines disappears when the allegory comes into view: Truth, separated from the Faith of the Cross, is guarded and ministered to by Reason to the best of its power.

5. **Still**; 'unremittingly.' **kept ... ward**; 'kept awake and on guard.' *Shep. Cal.*, *Septr.* 234.

10. 2. **shold pas** ; 'must have passed' : *v.n.* i. 26. 9.

3. **shew** ; 'appearance,' 'sign.'

8, 9. The damsel is Abessa, abject Superstition ; cheerless and lethargic in mind ("sad," "slow footing") ; lurking in rural districts ("mountaine hoare" and "pot of water" carried by village maidens) ; Browne, *Brit. Pastorals*, ii. 1, "Carrying my pot, as maides use on their heads." **sad** ; (1) 'sorrowful' in sense qualifies *she* understood from *her;* or (2) 'heavy' with the weight of the water-pot ; for this meaning *v.n.* i. 2. 8 ; so *heavy* is used in III. vi. 42, "Heavie trees."

11. 3-7. Superstition is stolidly insensible to everything except Fear. She is incapable of exercising any of the faculties of her mind, but is acutely alive to the feeling of terror. Spenser, no doubt, has the superstitious Irish particularly in view (*v.* Holinshed, vi. 69 ; *Present State*, p. 634).

8. 'Superstition has never known Truth, and is afraid of Reason.'

9. **deadly hew** ; 'the pallor of death,' 'deadly paleness' : *v.nn.* i. 46. 9, ii. 45. 5.

12. 2. **upon ... lay** ; 'was at stake' ; O. Fr. *gageure*, 'a stake' ; Old Scottish *wageoure*, occurring in Gawain Douglas ; who also uses *wage* for *gage*, 'a pledge' : *v.n.* iv. 39. 7.

3. **mother blynd** : Corceca, false or blind Devotion, the mother of Superstition.

7. **affray** ; 'fear' ; v. x. 19. Prefix properly *ef-*, as in i. 16. 1, *effraide ;* O. Fr. *effreier*, *esfraier*, Lat. *ex*, *frigidare*, 'to freeze with terror' ; the adjective *afraid* is properly the past participle of this verb : *v.n.* i. 38. 5.

9. **requere** ; 'seek,' 'demand' ; the subst. *requests* is used in II. ii. 32, for the claims of contending knights. O. Fr. *requerre ;* Lat. *requirere.*

13. 2. In 1535, Henry VIII. sent round a commission to visit the abbeys, priories, and nunneries of the kingdom, which released many from their vows : Holinshed, iii. 795. In the eyes of those who, like Sir T. More, denied the supremacy of the king in the Church, this would be an act of violence, and the visitation a forced entry, like the lion's.

3. **of** ; depends on *fear ;* 'dead with fear of his cruel rage.'

4. **faint astonishment** ; 'sudden fear that made them faint, as if struck by a thunder-bolt' : *v.n.* ii. 15. 8.

8, 9. *Present State of Ireland*, p. 645, "...They are all Papistes by theyre profession, but in the same so blindely and brutishly enformed as that ... not one amongest an hundred knoweth any grounde of religion, or any article of his faythe,

but can perhaps say his Pater noster or his Ave Maria, without any knowledge or understanding what one woorde thereof meaneth." Note the larger number of prayers offered to the Virgin Mary. *v. Ancren Riwle*, 427.

14. 2-5. Corceca's penances are more severe than even those enjoined upon the nuns in the *Ancren Riwle*, 418. *v.* Hardwick, *Church History*, i. 200 *sq.*, and *n.* x. 26.

4. **thrise three**; chosen like *nine* and *thrise nine* above, merely because blind Devotion hopes that in such numbers there lie secret power and efficacy: three and its multiples are 'magic numbers': *v.* III. ii. 50. **bitt**; 'bite,' 'morsel'; the literal meaning; "Bite and soup" ('a bit and a sup') occurs in Scott's *Heart of Midlothian* and *Old Mortality* for 'food and drink' hence *tit-bit*.

5. False Devotion can repeat by rote nine hundred Paternosters a day, but *in the hour of need she cannot pray*.

8. **Which ... doen**; 'which having been done with difficulty'; nominative absolute. *Which*; the antecedent is the substantive infinitive *for to remove*: *doen* becomes *done* by *metathesis*.

9. her; 'herself'; reflexive, as in iii. 15. 3.

15. 9. **All ... long**; 'all night she thinks the night too long': *all night* is an adverb, but contains also the substantive *night*, the object of *thinks*: an instance of *verbum prægnans*.

16. 1. **Aldeboran**; (Arab. 'coming behind'; so called because it follows the constellation of the Pleiades); a double star of the first magnitude in the constellation of Taurus, called the Bull's Eye or *a* Tauri. This method of indicating time by the position of the stars, occurs very often in Hawes's *Pastime of Pleasure*, and was once the actual practice in life, before the invention of clocks; as it still is in some parts of the East.

2. **Cassiopeias chaire**; a constellation, the principal stars in which have a fanciful resemblance to a chair or rather a folding stool, like the letter W. Cassiopeia was the wife of Cepheus, king of Ethiopia, and mother of Andromeda. Milton refers to her (*Il. Pens.* 17) as "Black ... Or that starred Ethiop queen;" in Tennyson she is associated with the queen of Darkness: *Princess*, iv. 417: so Spenser here makes her shed influence over sleep and darkness. As Aldebaran is a star in the equatorial zone, and Cassiopeia a circumpolar constellation, at a certain time of the year in northern latitudes, the former would actually be in about the same meridian (but nearer the zenith) as the latter, at midnight: *i.e.* would be "above" it. Stow's *Annales* under the year 1572: "The 18. of November in the morning was seene a starre northward very bright and cleare in the constellation of Cassiopeia," etc. Could this have led Spenser to select this constellation?

4-9. Kirkrapine, the Plunderer of the Church. Spenser refers to the Irish clergy and laity, his opinion of whom he has recorded in the *Present State*, pp. 634, 640, 647. He there speaks of the latter's habit of stealing the goods of their neighbours, and of cursing and swearing: and of the former joining to every disorder of the English clergy, vices all their own. Holinshed, vi. 369, is equally severe, in the well-known passage: "Their toongs speake nothing but curssednesse"; etc.

8. **severall**; 'diverse,' 'of different kinds'; hence 'in different places,' as in Ben Jonson, *Poetaster*, v. 1, "Seek out for several shelter through the plain."

9. **purchas**; 'theft': Shakspere, *Henry V.* iii. 2. 45, "They will steal anything and call it purchase"; a very common cant term in those days (*v.* Ben Jonson, *Bartholomew Fair*, ii. 4); the older meaning was 'acquisition'; VI. xi. 12. O. Fr. *porchaz*, 'pursuit'; *porchacier*, 'to hunt after,' 'seek'; Scotch, "To live on one's purchase," *i.e.* 'by shifts and expedients, originally 'by depradation' (Jamieson): *pour*, 'for,' and *chasser*; Ital. *cacciare*; Lat. *captare*, 'to hunt'; *capere*, 'to take': hence *catch*, *chase*.

17. 1. to weete; 'to describe him'; gerundive infinitive, 'that one may know him'; Fr. *à savoir*. Marlowe, *Tamburlaine*, i. 1, applies the same epithet to his hero.

3. **due reliefe**; 'relief or alms rightly due to them.' The allusion is to the misappropriation of money put into the poor-box in churches.

8. **kept**; 'guarded': *Shep. Cal.*, *Novr.* 138.

9. **sleights**; 'devises': *v.n.* vii. 30. 7. **window**; *John*, x. 1, "He that entereth not by the door into the sheepfold, but climbeth some other way, the same is a thief and a robber"; Milton, *Par. Lost*, iv. 188, "Or as a thief ... | In at the window climbs, or o'er the tiles, | So clomb this first grand Thief into God's fold; | So since into his church lewd hirelings climb."

18. 4. Abessa; Lat. *abjecta*, Ital. *abbietta*, *abbiettezza*, 'abject,' 'abjectness.' It is not necessary to suppose that Spenser by a pun referred to the *Abbeys* which, with all their superstitions and abuses, Henry VIII. suppressed: *v.n.* iii. 19. 9. **Corceca**; Lat. *cor*, 'heart,' *cæcum*, 'blind': *v.n.* viii. 30. 2.

5. 1 *Samuel*, ii. 29, "Wherefore honourest thy sons above me, to make yourselves fat with the chiefest of all the offerings of Israel my people?"

8. **gold and rings**; this is the one point of resemblance between Duessa and Abessa, who are different presentments of the same thing: a Church gorgeous in ritual, and corrupt in principle, as Spenser conceived it to be.

19. 3. Construction ambiguous: (1) "none durst rise him in to let"; "the lion frayed them" being parenthetic; or (2) without the comma after *them*, "frayed them him in to let"; equivalent to 'frayed them *from letting* him in.'

4. **him ... advize**; 'to take counsell to himself,' 'to reflect'; *him* reflexive: III. iii. 59. O. Fr. *s'adviser: v.n.* i. 33. 6.

6. **entring is**; 'is about to enter.' **beast**; pronounced *baste*, in the "Irish" way, and like O. Fr. *beste*, rhyming with "brest"; *v.* Ellis, *Early Eng. Pron.* iii. 868, and *n.* iv. 21.

7. **Encountring**; supply *him;* for this absolute use cf. Shakspere, *Coriol.* i. 6. 8: *v.n.* ii. 35. 7.

8. **seizing**; 'fastening': xi. 38. 6; v. iv. 40, "As when a Beare hath seized her cruell clawes | Uppon the carcase of some beaste too weake"; orig. 'to put in possession of,' 'to possess'; v. 8. 2, xii. 17. 7. *Prompt. Parv.*, "Sesun, yn goode takynge; usucapio"; O. Fr. *seisir;* Wace, *Brut*, "Leir de tute saisirent" (Bartsch, 110). Root SAD, whence *sit, set;* hence *seizin*, 'possession' (a law term), VI. iv. 37, "By livery and seisin."

9. The Suppression of Monasteries by Henry VIII., 1538-9. Holinshed (iii. 807, 9) mentions, besides St. Augustine's Abbey, Canterbury, and the White, Black and Gray Friars, London, the Nunneries of Haliwell and Clerkenwell as being suppressed and "all their lands and goods taken to the king's use." *Present State*, p. 650. **suppresst**; 'held down,' 'overpowered': VI. viii. 18.

20. 1. **Him ... resist**; 'it boots him not to resist'; iii. 40. 7; impersonal, as in II. i. 16; viii. 50; M. E. *beten*, 'to amend,' 'make *better.*' *v.n.* ii. 2. 4.

2. *Daniel*, vi. 27, "Who hath delivered Daniel from the power (margin, *hand*) of the lion." Lucian speaks of the 'right hand' of a lion, Pliny of the 'hands' of elephants (*i.e.* the trunk) and of bears, and Dante of the 'clawed hands' of Cerberus.

5. Professor Morley understands this to be a reference to the restoration of the plunder, with which the clergy had enriched themselves, to the country from which it had been taken. In reality the spoil of the suppressed monasteries went to Henry VIII. himself: Holinshed, iii. 807 *et al.* **life**; 'life blood.' **strand**; 'ground'; in a wider sense 'land,' 'country': *Merline*, iii., Percy's *Folio MS.* i. 426. The use of this word is an exigency of rhyme; there is no sea or water mentioned in the vicinity of Corceca's house. With *left* supply *is.*

8. **hap**; 'chance,' 'fortune'; Icel. *happ;* A.S. *gehaep*, 'fit'; this neutral sense is the oldest; hence, *perhaps.* A later sense is '*good* luck': Sidney, *Astrophel and Stella*, *Song* iv. **is alight**; this is the form in M. E. in both the past tense and the past participle: Robert of Gloucester, *St. Dunstan*,

"After that oure swete Loverd in his moder was alight." A.S. *á*, 'on,' *lihtan*, 'to descend,' literally 'make light,' 'relieve of a burden'; hence adjective, *light*.

9. **mishappen might**; 'mishap might befall'; for the prefix cf. *misavized*, *misaymed*, *mischalenge*, *misdid*, *misdoubt*.

21. 2. Chaucer, *Knightes Tale*, 2275.

5. **passing**; 'surpassing': *v.n.* iv. 11. 3. **paines ... long wandring Greeke**; Ulysses: Homer, *Odyssey*, i. 1, He wandered for ten years.

6. Homer, *Odyssey*, v. 207 *sq.*, the goddess Calypso had detained Ulysses in the island of Ogygia for seven years, and had offered him immortal life if he continued to dwell with her; but through love for his wife Penelope, Ulysses declined the offer, and left Calypso to return to Ithaca. The prudent Ulysses did *not* plead his love, as Spenser makes him do, but only his desire to see his native land once more. **deitye**; 'immortality'; abstract noun.

9. **nye**; **'to be nigh to it'**; *elleipsis.*

22. 1. **parted**; 'departed'; Fr. *partir*; frequent in Shakspere: *e.g. Two Gen. of Verona*, i. 1. 71; *Ant. and Cleop.* iii. 2. 4; Milton, *Nativity Ode*, 186.

4. **heare**; note the rhyme with *deare*, iii. 25. 2; in iv. 24 it rhymes with *beare*, *appeare*, *deare*: *v.* Ellis, *Early Eng. Pronunciation*, iii. 868.

5, 6. This is what happened at an Irish *Wake*; Holinshed, vi. 67; whence the proverb, *To weep Irish.*

23. 1-3. Blind Devotion and Superstition are active when action is too late and of no avail: contrast this with their torpid inaction before (stanzas 19, 20). **bray**; *v.n.* i. 17. 5.

4. **dishonesty**; 'unchastity'; Shakspere, *Merry Wives*, i. 3. 55; iv. 2. 140.

6. **her ... she**; refer to Corceca: Spenser disregards grammatical accuracy where the sense is unmistakable: it was in keeping with blind Devotion's character thus to pray and rail in the same breath. In invoking curses her prayers flow freely, but when divine help was needed she was dumb: *v.n.* iii. 14. 5. Superstition is never mentioned as uttering a prayer.

24. 2. **backe retourned**; *tautology*; as in II. iii. 19, where the verb is transitive: "Both fled attonce, ne ever backe retourned eye." M. E. *tournen*, *turnen*; O. Fr. *torner*, *tourner*, *turner*; Lat. *tornus*; Gr. τόρνος, 'a turner's wheel,' 'compasses'; hence *tour*, *tournament.*

4. **embost**; 'encased'; (1) literally 'hidden as in a bush': Milton, *Samson Agon.* 1700, "Like that self-begotten bird | In

the Arabian woods embost"; (2) metaphorically, 'beset,' 'lapped, ix. 29; VI. iv. 40; "Ne lig in case embost"; Low Lat. and It. *imboscare*; O. Fr. *embosquer*; *bosc*, 'a bush': hence *ambush*. There is an entirely different word in Spenser, *embossed*, meaning (1) 'covered with bosses or raised ornamental work' (*v.n.* ii. 13. 9); IV. iv. 15, "A gorgeous girdle, curiously embost | With pearle and precious stone"; hence (2) 'covered with bosses or flecks of foam,' 'hard bested,' 'fatigued'; a term in Venery: Turberville. *On Hunting*, "When the hart is foaming at the mouth, we saye that he is embost"; III. i. 22, "The salvage beast embost in weary chace."

8. Of; 'from.'

9. **If that**; 'if': *v.n.* ii. 22. 4. **could tellen**; 'was able to tell': *-en* is the M. E. infinitive suffix: *displeasen*, iii. 27. 4; *to looken*, iii. 30. 8. **ought**; 'aught'; subst. as in iii. 27. 4; adv. in iii. 44. 7. Its compound *nought* (I. 1) has the adverbial force that its contraction *not* now has. M. E. and A.S. *áwiht*: *v.n.* ix. 23. 2.

25. 1. **Therewith**; 'thereupon'; this seems to be merely a convenient use of the word, as in iii. 37. 1; vi. 40. 1; viii. 38. 1.

3. **too lately**; 'lately to her cost,' 'too recently to forget her.

7. **after**; 'afterwards'; so the French *après* is both adverb and preposition: *v.n.* i. 30. 3. **inquere**; *v.n.* i. 31. 7.

8. **taught**; 'informed,' 'directed in'; a transition meaning from the original one of 'point out,' 'direct' (Germ. *zeichen*), in which it takes *to* after it: *Piers Plowman*, i. 83, "Teche me to no tresore"; hence M. E. *teche*, 'an indication.'

26. 2. **her besyde**; *v.n.* viii. 7. 8.

4. **wyde**; 'away'; as in the expression *wide of the mark* or *wide o' the bowhand*: Shakspere (*Love's Labour's Lost*, iv. i. 135) and Spenser (*Present State*, p. 632).

6. **like seeming**; 'seeming like that of her knight.' **by name**; 'especially,' 'and no other'; this expression does not seem to be used in M. E. Spenser uses its equivalent in VII. vii. 48, "Is not that *namely* we" (*i.e.* 'I and no other'): M. E. *namliche*.

7. **weend**; 'fancied': *v.n.* i. 10. 13; note how the uncertainty implied by this word is resolved into the certainty indicated by *wist*, l. 8. **tówards**; accent as in Shakspere and Milton; so in I. 9; iii. 33. 2 and freq.

27. 4. **have**; 'to have.' **displeasen**; *v.n.* iii. 24. 9.

5. **deare**, 'sad,' 'sore': VII. 44. 7; II. xi. 34, "Which now him turnd to disavantage deare"; prop. 'touching the heart closely'; Shakspere, *Richard II.* i. 3. 151. "The dateless limit of thy dear exile"; *Timon*, v. i. 231, "Our dear peril."

6. **your**; 'of you'; objective genitive.

7-9. Una uses the language of a Euphuist. *The shadow of death* is a Scriptural expression: *v. Amos*, v. 8; *Job*, xii. 22.

28. 1. **meeting**; 'replying'; *i.e.* Archimago takes his cue from Una's speech and meets her halfway with conciliatory words.

5. **meere goodwil**; 'pure favour,' 'without any merit on my part.' *Meere*: 'pure,' 'absolute,' 'sheer'; frequent in Shakspere, *e.g. Merchant of Venice*, iii. 2. 265, "Mere enemy"; *Macbeth*, iv. 3. 152, "The meere despair of surgery." Lat. *merum*, 'unmixed wine': Root MAR, 'shine'; whence *marble*.

6. **noblest**; 'of *known* or proved merit.' The Redcross Knight, like Sir Gareth, in Tennyson's *Idylls*, had not as yet won his spurs by any deed of valour when Una chose him: Lat. *nobilis*, *noscere*, 'to know.'

7. **kindly**; 'natural': III. ix. 32, "Kindly pride"; *kind*, 'nature': vi. 18. 8; III. ii. 40, "Contrary unto kinde"; *Litany*, "The kindly fruits of the earth"; Wyclif, *Romans*, xi. 24, "For if thou art kit doun of the kyndli olyve tre and agens kynd art set in to a good olyve tre ...." **skil**; 'power,' 'knowledge': Sidney, *Arcadia*, *Poem* lxx., "With his sweet skill my skillesse youth he drew"; *ib.* lxxvi., "Wisdome farewell, the skillesse man's direction." M. E. *skil*, 'reason,' 'discernment'; whence the verb *it skills not*, 'it makes no difference.'

9. **liefe**; 'dear': III. ii. 33, "Tell me therefore, my liefest liefe!" originally an adjective, used like Germ *lieb*, as a substantive: Chaucer, *Knightes Tale*, 1839, "But on of yow, al be him lothe or leve" (adjective); *Shipmanes Tale*, 13062, "Nevere in my lif, for lefe ne loth" (substantive); now existing as an adverb: *I had as lief, I had liever*: A.S. *léof*.

29. 3. **felon**; 'cruel traitor'; etymology doubtful; Spenser evidently connected *felon* with *fell*, 'cruel': III. i. 65, IV. ii. 32. In Barbour's *Bruce*, *felon* is 'cruel'; "The bataille ther so felloun was"; so in Blind Harry, *Wallace*, "The constable, a felloun man of wer"; on the other hand, in Occleve *fel* is 'crafty'; *Reg. Prince*. 607, 5, "What doth than this felle man and prudént." In O. Fr. there is the same interchange of meaning as in M. E., *e.g.* in *La Passion du Christ*, tenth century, Judas Iscariot is often called *li fel Judas*, and the Jews that demanded Barabbas are *fellun Judeu*, *tuit li fellun*. In O. Fr. *felun* is the oblique case of *fel*, which would at once connect M. E. *fell* and *felloun*, if these were mere derivatives from O. Fr.; but it would seem as if the Low. Lat. *felo*, 'traitor,' and A.S. *fel*, 'cruel,' combined together to give their meanings to M. E. *fel* and *felun* indiscriminately: *v.n.* ii. 10. 6.

5. **deface**; 'undo,' 'defeat,' 'destroy': II. viii. 25; hence past participle, *defaste*: II. iv. 14; O. Fr. *deffaist*; *Floire et Blance-*

flor, "Car mort u deffait en seroient,' Bartsch, 236; Lat. *deficere*, 'to undo'; so that *-face* is Lat. *facere*, 'to do'; and unconnected with Lat. *facies*, Eng. *face* (subst.), hence *defeat; defeasance*, xii. 12.

6. **Good ... excuse**; 'good reason why I should be excused'; in apposition with the preceding: 'this adventure was good cause' etc. Note that Archimago neither says directly that he slew the felon, nor gives any description of how he performed the act which he indirectly implies he had: he is boastful and cunning at the same time. **that**; 'which.' **mote ... accept**; 'may it please you to accept well.'

7. **Well**; 'in good part,' 'graciously.' **embrace**; 'accept gladly,' 'avail yourself of'; Shakspere, *Twelfth Night*, v. 328.

9. **appease**; 'cease from,' 'silence,' 'quiet'; O. Fr. *apaisier*; Lat. *ad, pacem*, 'peace.'

30. 1. **lovely**; 'loving': *v.nn.* ii. 24. 1; iv. 46. 5.

3. **dispence**; 'make amends for'; literally 'pay for'; Scotch, *to dispend*, 'to expend': whence the substantive in II. ix. 29, "It was a vaut ybuilt for great dispence" ('outlay,' 'expenditure'). O. Fr. *dispenser, despense*; Lat. *dispendere*, 'to weigh out'; hence the proper name (Hugh le) Despenser, contracted into Spenser, originally the name of an officer of the household.

7. **true is**; the impersonal *it* is similarly omitted in Italian *è vero, non è ver*; and O. Fr. *est verai, n'est droit*, etc.; iii. 37.

8. **To looken**; a double infinitive: *v.n.* iii. 24. 8.

31. A Homeric simile in miniature. This skill in introducing a simile in the right place, where the mind of the reader should pause and dwell upon a thought—Una's deeply felt happiness in the present case—is also displayed by Milton; see the similes in the first two books of *Paradise Lost*, for instance. This alliance between Truth and Hypocrisy under the garb of the Reformed Church, may find a parallel in the religious Peace of Nuremberg in 1532, confirmed at the diet of Augsburg, 1555, which put an end for a time to the difference between the Papacy and the Reformation, and established an outward respect and toleration between the two (*v.* Hardwick, *Church History*, ii. 56 *sq.*).

1. **beaten**; 'tempest-tossed.'

3. **soust**; 'immersed'; appropriately used in connection with the salt waves of the sea; M. E. *sowsen*, 'to pickle'; O. Fr. *sause*; Lat. *salsa, sal*, 'salt'; hence *sauce, saucer*. The word had not in Spenser the contemptible meaning it has in *Morte d'Arthur* (ii. 50). The sibilants in this line, like the hard dentals in line 4, and the rough *bl-*, *br-*, and *bi-* in line 5, are all meant to be echoes of the sound to the sense. **Tethys**; daughter

of Uranus and Terra, wife of Oceanus, and mother of the Oceanides; by her *tear* is meant the ocean or sea.

6. **Orions hound**; Sirius, in the constellation of the Great Dog, and the brightest of the fixed stars, called by Spenser (by a false etymology) "the hot Syrian Dog" in *Mother Hubberds Tale*, 5; *v.* Homer, *Iliad*, xxii. 29; Horace, *Odes*, iii. 13. 9. In Ptolemy's time the colour of this star was fiery red: it has now changed. *Orion*, a giant of great beauty, and a hunter, beloved by Aurora; slain by Diana (Homer, *Odyssey*, v. 121 *sq.*), and changed into a constellation, whose rising was accompanied by storms: Virgil, *Aeneid*, iv. 52.

9. **Nereus**; a sea-god, son of Oceanus and Terra, and father of the Nereides or sea nymphs. **crownes with cups**; 'drinks bumpers in honour of'; *The Old Couple*, ii. 1, "We'll drink her health in a crown'd cup"; Dodsley (*Old Plays*, x. 407 *n.*), "I suppose he means a bumper, a cup fill'd till the wine rises above the top of it. Such a character as *Dotterel* is hardly made to allude to the *pocula coronata* of the Romans." Athenaeus (*Deipnosophists*, i. 11): Ἐπιστέφονται δὲ ποτοῖο οἱ κρατῆρες, ἤτοι ὑπερχειλεῖς οἱ κρατῆρες πιοῦνται, ὥστε διὰ τοῦ ποτοῦ ἐπιστεφανοῦσθαι. Both the Greek and the Elizabethan-English meanings of this expression are, therefore, metaphorical, and not literal as in Latin, and as the remains of ancient sculpture, showing drinking cups wreathed with ivy and myrtle (κισσύβια) would indicate.

32. 3. **marchant**; so spelt in M. E. from O. Fr. *marchëant*; the *-e-* in the modern spelling is a return to the Lat. *mercantem*; in English the *-a-* sound is still preserved in the pronunciation of the word *sergeant*; Lat. *merx*: hence *merit*, *mercer*. **ground**; 'land'; so *land* is used for 'ground' in iii. 37. 7.

4. **watrie wildernesse**; 'wilderness or waste of waters'; Shakspere, *Titus Andr.* iii. 1. 94, "Wilderness of sea"; cf. Homer's constant epithet of 'barren' for the sea: *Iliad*, i. 316; *Odyssey*, ii. 370.

5. **hurles out**; 'flings out,' 'utters loudly'; there is here a confusion between two distinct words: (*a*) M. E. *hurlen* or *hurtlen*, 'to throw with force,' 'to drive'; as in i. 16. 2; v. 2. 5; and in the Cornish game of *hurling*; Scotch *to hurl*, 'to drive in a carriage': Chaucer, *Man of Lawes Tale*, 207, "O firste moevyng cruel firmament ... that ... hurlest al from Est til Occident"; and (*b*) Fr. *hurler*; O. Fr. *huller*; Lat. *ululare*, 'to howl,' 'cry aloud'; *hurly*, *hurly burly*, and, perhaps, *hurling* in Shakspere, *Macbeth*, i. 1. 3, "Wild and hurling words"; *hurlewinde* and *hurlblast* in *Morte d'Arthur*, ii. 96; Palsgrave, *Dict.*, '*I hurle, I make a noyse as the wynde dothe*; je bruys."

8. The companionship of the lion would naturally awaken curiosity, but one cannot help thinking that this is one of the

few instances in which Spenser displays a sense of the humorous: the lion has evidently frightened Archimago.

9. **Who**; another instance of Spenser's careless constructions regarding the relative. **her**; object of **fell**, 'befell': IV. iv. 23. The absolute use of **told** for 'told him' is now a solecism. **as she went**; **to** be joined with *told*.

33. 1. **might**; 'could'; as in iii. 38. 1.

5. **eat**; *v.n.* i. 1. 5.

6. **chauffed**; 'heated': VII. vii. 29; O. Fr. *chaufer*; Low Lat. *calefícare*, 'to make warm': hence *chafe*, *chafing-dish*.

9. **Sansloy**; *v.n.* ii. 25. 5-8.

34. With a most refined but unjust sarcasm Spenser makes Hypocrisy fight against Heathenism only when in the garb of the Reformed Church and in alliance with Truth. Historically this is true. Ever since the siege of Vienna in 1529 by the Turks the Christian powers of Europe had felt the necessity of sinking their differences to unite against the common foe; and among them the Popes were the most active. The Holy See helped the Knights of St. John when they were attacked by the Turks in their stronghold at Malta, 1565. When Cyprus was captured by Selim II. from the Venetians, it was Pius V. who concluded a Holy League with Spain and Venice, whose allied forces won the naval battle of Lepanto, 1571. Throughout the struggle the Popes had sought to conciliate the powers, and secure their cooperation. The Vatican conferred on the kings of France the title of *Most Christian*, on the kings of Spain that of *Catholic*, and even Henry VIII. became a *Defensor Fidei*.

3. **fire**; 'the fire of anger.' Note the words used in describing Lawlessness: *hot*, *cruell*, *sterne*, *bloody*.

6. **untryed**; 'of which he had no experience'; Archimago was not the true Church Militant, and knew little about fighting for it.

9. **bent**; 'levelled': III. i. 5; frequently in Shakspere of instruments of war, *e.g. King John*, ii. 37, "Our cannon shall be bent against the brows of this resisting town."

35. 3. **vainly crossed**; 'whose false cross could afford no protection, as the true cross of St. George could': *Ephesians*, vi. 16, "Above all, taking the shield of faith, wherewith ye shall be able to quench all the fiery darts of the wicked."

5. **he .. beare**; 'he (Sans loy) would have borne himself'; *i.e.* 'made way with his spear.' Note the pronoun *he* (l. 3), *he* (l. 5), *his* (l. 6), *he* (l. 7) referring to Sansloy, mixed up with *his* (l. 4), *his* (l. 7), *he* (l. 8) referring to Archimago: *v.n.* ii. 18. 9.

8. **tombling**; the vowel *-o-* is due to Fr. *tomber*, and occurs in the derivative *tombestere*, 'tumbler,' in Chaucer, *Pardoneres Tale*, 12411. M. E. *tumblen, tomblen*; A.S. *tumbian*; Germ. *taumeln*. **rudely**; 'violently': Shakspere, *Lucrece*, 170, "Throwing his mantle rudely o'er his arm"; O. Fr. *rudement*, 'gewaltsam': Bartsch, 365.

36. 2. **in minde**; 'intending.' **reave**; 'snatch away'; *v.n.* i. 24. 8.

3. **meed**; 'reward,' *i.e.* 'punishment'; A.S. *méd*; Germ. *miethe*; Gr. *μισθός*, 'pay.'

5. **repining strife**; 'fretful unrest'; in Virgil, *Æneid*, vi. 325 *sq.*, the ghosts of those whose bodies had not been buried with due rites wander disconsolate along the banks of the Styx, being refused admission into the boat of Charon, who ferries over the souls of the dead to Hades. In Homer, *Iliad*, xxiii. 71, the shade of Patroclus entreats Achilles for speedy burial for the same reason. The notion gave rise to the superstition of *unlaid ghosts* (Brand, *Pop. Antiq.* iii. 67 *sq.*).

6. **passen**; infinitive after *may*: *v.n.* iii. 27. 4. **Lethe lake**; there is neither lake nor river of this name in the Greek Hades. Aristophanes, *Frogs*, 186, mentions the "plain of *lethe*," and Lucian, *Dial. of the Dead*, xiii. 6, the "water of *lethe*," λήθη being a common noun meaning 'forgetfulness.' Accordingly Dante enumerates four rivers of Hell, Acheron, Styx, Phlegethon and Cocytus (*Inferno*, xiv.), and makes *Lethe* a river of Purgatory (xxviii.). But Chaucer, less accurately, makes Lethe a river of Hell: *Hous of Fame*, i. 71. Spenser follows him and is, in turn, followed by Ben Jonson, *Masque of Lethe, init.*, and Milton, who makes Lethe a river of Hell (*Par. Lost*, ii. 583). In v. 10. 6, Spenser is more accurate.

7. **enimies life**; Sansloy threatens to immolate the supposed Redcross Knight on the funeral altar of Sansfoy: for such sacrifices *v.* Homer, *Iliad*, xxiii. 175; Virgil, *Æneid*, x. 518.

8. **Furies**; the goddesses of Vengeance called *Erinyes* by the Greeks. Their power to punish mortals extended beyond the grave; they dwelt in Erebus and were clothed in black and blood-stained garments. It was not the Furies, however, who were propitiated on such occasions, but the *Manes* of the dead. **doen**; M. E. plural ending. **aslake**; 'appease'; lit. 'slacken': Chaucer, *Milleres Tale*, 3553, "The water shall aslake and gon away." *Slake*, v. 10. 8, is the same word as *slack*, and both verbs are used with the word *lime* in chemistry. A.S. *sleacian*, 'to grow remiss'; hence *slag* in a smelting furnace.

9. With a comma after *tookst* the construction is 'Sansloy shall take from thee the life that thou tookest from Sansfoy.'

37. 1. This was a custom in romance before killing a vanquished foe: II. viii. 17; Hawes, *Pastime of Pleasure*, xxxv.

3. **what ever that**; 'who ever'; Fr. *quiconque; that* is otiose. **in place**; 'in rank'; so *of place* in IV. viii. 14. This meaning is preferable here to that in *n.* ii. 38. 9.

4. **doth ... stand**; 'is'; so in Shakspere frequently: *Much Ado*, iii. 1. 108; *Lucrece*, 718. *Stehen* is similarly used in German.

5. **not**; the imperative negative, 'do not'; Lat. *ne;* so in line 9, *not deprive.*

6. **one the truest**; 'the one truest,' 'the truest of all'; *one* is 'alone,' 'above all': Shakspere, *Cymb.* i. 6. 164, "He is one the truest manner'd"; Chaucer, *Clerkes Tale*, 212, "Than was she oon the faireste under sonne"; this use of *one* for 'alone' is very common in M. E.: cf. also *Chaucer's Dreme*, 1019, "I *mine one*"; Gower's *Conf. Amant.* 175, "*All him one.*"

7. **lowly**; in sense is an adverb qualifying *lye*, or an adjective to *he*, by *hypallage.*

8. **whilest**; monosyllable; the *-t* is excrescent, as in *amongst, amidst;* the more correct form is *whiles: v.n.* ix. 44. 8.

38. 2. This was the custom: Sir Gareth strikes down the Red Knight and "unlaced his helme for to have slaine him," *Morte d'Arthur*, i. 134: so, in iii. 8, Sir Bors treats Sir Bromell.

7. **though untold**; *sc.* 'by me the poet'; no doubt on purpose, so as to bring about this very dramatic discovery.

8. Todd thinks it inconsistent with Archimago's skill not to have prevented the present discovery and defeat. The same association, however, of power and impotence is found in the popular superstitions regarding sorcerers and witches (*v.* Burton, *Anat. of Melancholy*, i. 2. 1, 3): *v.n.* i. 36. 8.

9. **Ne ... wont**; *v.n.* vi. 39. 2. **round lists**; 'tournaments in enclosed ground': Fr. *champ clos*, as opposed to *field, i.e.* 'the *open* field of battle,' as in iv. 41. 7; the same contrast occurs in Milton, *Samson Agon.* 1087, "Tried|Each other's force in camp or listed field." *Round;* Strutt, *Sports and Pastimes*, iii. 1. 23, "Our word tournament or tournayment ... signifies to turn or wheel about in a circular manner"; iii. 1. 26, "During the government of Henry III. the just assumed a different appellation, and was also called the *Round Table Game.*"

39. 4. **Or ... or**; *v.n.* ii. 34. 1, and i. 11. 2.

8. **cloude of death**; a simile borrowed from Homer, *Iliad*, xvi. 350 · *Odyssey*, iv. 180. **Which ... away**; 'the trance having passed away'; nominative absolute: iii. 14. 8.

40. 2. **mockt**; 'deceived': Shakspere, *Titus Andr.* ii. 3. 17,

"The babbling echo mocks the hounds | Replying shrilly to the well-tuned horns"; *Macbeth*, i. 7. 81.

3. **guerdon**; 'reward,' 'meed,' iii. 36; O. Fr. *guerredon*; Ital. *guidardone*; Low Lat. *widerdonum*, a hybrid from O. H. Germ. *wider*, 'against,' 'in return'; and Lat. *donum*, 'a gift': the pure word was O. H. Germ. *widarlôn* (*lôn*, whence Germ. *lohn*; Eng. *lend* and *loan*): A.S. *witherleán*.

4. **misfeigning**; 'feigning wrongfully or with an evil end in view': *v.n.* iii. 20. 9.

8. **cleanly**; and therefore defiled by the very touch of the Paynim.

41. In this and the following stanza the personal reference to Henry VIII. must be dropped, and the Lion looked upon only as the symbol of Reason unaided by Faith; and therefore unable to withstand Lawlessness, which, like Atheism, can only be overcome by the sword of the Spirit wielded by the Red-cross Knight.

2. **high disdaine**; so used by Milton also, in the sense of 'noble anger at an unworthy action'; *Par. Lost*, i. 98, "And high disdain from sense of injured merit." Ital. *alto disdegno*.

6. **Have**; 'to have.'

9. **redeemd**; 'released,' 'snatched back': Shakspere, *Twelfth Night*, v. 82; literally 'to ransom'; Lat. *redimere*, 'to buy back.' **swerd**; this is the vowel in Teutonic: Germ. *schwert*, from *schwer*, 'heavy,' 'pain-inflicting'; A.S. *sweord*. In IV iii. 31, *sweard* rhymes with *appeard* and *affeard*.

42. 3. **corse**; 'frame': *v.n.* iii. 5. 6.

5. **wisely**; 'with skill,' 'he was skilled in feats of arms.'

7. **thrilling**; 'piercing'; the Saxon equivalent of *poynant*, vii. 19: *v.n.* x. 19. 9. **brand**; 'sword'; from its flashing like a fire-brand; M. E. *brond*, 'burning wood'; A.S. *baernen*; Germ. *brennen*, 'to burn': this etymology is vividly illustrated in IV. iii. 25; hence, probably, *brandish*.

8. **launcht**; 'pierced'; literally 'lanced': VI. ii. 6, "A sharpe bore-speare | With which he wont to launch the salvage hart | Of many a lyon"; Lat. *lancea*, Gr. λόγχη, 'a lance'; O. Fr. *lanchier*, 'to hurl'; hence *to launch* a ship. **opprest**; 'overpowered,' 'overwhelmed'; a Latin use: II. xii. 81, "The faire enchauntresse, so unwares oppprest."

9. **stubborne**; 'courageous,' 'unyielding'; in a good sense: *Prompt. Parv.* "Stoburne or sterne; austerus, ferox"; Chaucer, *Wif of Bathes Tale*, 6219, "Stibborne I was, as is a leonesse." M. E. *stub*, 'bole of a tree,' and suffix *-or* with *-n* adventitious.

43. 2. 'From being the spoil of the lawless victor's raging

will'; *raging* by *hypallage* is made to qualify *spoile*, when in sense it belongs to *victor's* or *will*.

3. **dismaid**; 'defeated,' 'ruined': III. iv. 25; VI. x. 13, as a substantive, 'wreck'; v. ii. 50, "Like as a ship, whom cruel tempest drives | Upon a rock with horrible dismay." O. Fr. *dismaier*; Lat. *dis*; O. H. Germ. and A.S. *magan*, 'to be able': hence *to dismay* literally is 'to paralyze.' The ordinary sense, 'to terrify,' occurs in i. 17. 7, and in O. Fr. *esmayer*.

4. **save or spill**; 'save or destroy': III. vii. 54, "Badd her commaund my life to save or spill"; a frequent expression in Chaucer; *Legende of Good Women*, 1917, 1936; *et. al.*: A.S. *spildan*, 'to destroy'; literally 'to split'; Germ. *spalten*; *Prompt. Parv.*, "Spyllyng or lesyng or destroyyng; confundo"; "Spyllyng or powryng owte; effundo": *'to spill water'* is etymologically the same word as *'to spill life': confound*, originally 'to pour,' came to mean in M. E. 'to destroy,' and so, later, frequently in the A. V.

6. The lawless Paynim insults a defenceless lady: so the Sarazin Taurus insults the lady Belisent, *Merlin*, xviii.; how different from the law and usage of Christian Chivalry, that would have shrunk from such an act!

7. **vildly**; *v.n.* i. 20. 4. **entertaines**; *v.n.* vii. 1. 7. **will or nill**; 'will she or nill she,' 'whether she wishes it or not'; cf. M. E. *woldhe noldhe* (='willy nilly'), *woltou, nultou, nulich. Nill* is M. E. *nylen*, A.S. *nyllan, ne wyllan*; like Lat. *nolo, non volo*, 'to be unwilling.'

9. **more**; 'greater'; in M. E. *more* refers to quality or size: in *Alisaunder*, 6529, the rhinoceros is described as "more than an olifaunt"; in Wyclif, *Genesis*, xxvii. 13, Esau is "the more (elder) son" of Isaac; so *Romans*, ix. 13, "The more shulde serve the lesse": *v.n.* v. 50. 9. Both Faith and Reason having gone, Lawlessness reigns as supreme anarch.

44. 1. **lamenting paine**; 'painful lamentation'; by a *double enallage*.

6. The true Church retains her humility, while the Reformed Church falls into the sin of pride: *v.* next canto.

7. **ought**; an adverb, 'at all': *v.n.* iii. 24. 8.

8. **wandring woe**; 'the woe of wandering about,' 'woeful wandering' under the power of the Pagan; *double enallage*.

9. **beastly kind**; 'his nature as a beast'; no reproach is meant here in *beastly*; in *Shep. Cal.*, *May*, 264, *your beastlyhead* is similarly used as a title of respect by the Fox towards the Kid. *Kind*; *v.n.* iii. 28. 7. **then that**; 'than'; *that*, otiose as in *as that*: *v.n.* i. 30. 2. **beastly foe**; Sansloy is called *lawlesse lust* in the Argument to Canto vi.

CANTO IV.

1. 1. **whatever**; 'whoever'; this neuter, like *whatsoever*, is also used by Shakspere in connection with masculine or feminine nouns: *Twelfth Night*, i. 3. 124.

6. **remove**; 'alienate' from her.

2. 1. **lorne**; 'forsaken'; an archaism (Halliwell), "The ordur of preste he hath lorne"; still used as a provincialism: 'a lone lorn woman' (*David Copperfield*); and in *lovelorn*; M. E. *lesen*, 'to lose,' past pt., *ylore*; A.S. *leósan*, past pt., *loren*; Germ. *verlieren*, past pt., *verloren*.

2. **misdeeming**; 'misjudging': VI. Introd. 4, "Which carry colours faire that feble eies misdeeme"; vi. 55. 4.

3. **borne**; 'subjected himself to the yoke of,' 'borne as his lady love.'

7. The House of Pride.

8. *Matthew*, vii. 13, "For wide is the gate and broad is the way that leadeth to destruction, and many there be which go in thereat"; so too the road to the Palace of Alcina (*Carnal Pleasure*) is broad and straight: Ariosto, *Orl. Fur.* vi. 60. *Way* is the objective after *they see*, line 5.

9. Pride, like Error, is a wide-spread evil, and the road to the palace of the one is worn bare with footsteps, like that to the den of the other (i. 7. 8).

3. 2. **place**; 'rank': *v.n.* iii. 37. 3.

3. **few**; 'a few only'; the rest were cast into a dungeon to perish there miserably (v. 46). **hard**; 'with difficulty.'

5. **case**; 'condition'; *cas*, *caas*, 'chance,' 'hap'; frequent in Chaucer. O. Fr. *cas*; Lat. *casus*, *cadere*, 'to fall'; sometimes used for 'mishap,' 'misfortune': *Piers Plowman*, vii. 48, "Comforteth hym in that cas."

6. **lazars**; 'lepers'; from the parable of Lazarus (Heb. *Eleazar*, 'he whom God helps') in *Luke*, xvi. 20. Chaucer's "Frere" (*Cant. Tales*, *Prol.* 242) neglected his duty which required him to help and comfort "lazars or beggesteres." How prevalent this disease was in England in former times is shown in the mention of *lazar-coates* in *Morte d'Arthur*, ii. 35, and from Shakspere, *Henry V.* i. 1. 15: cf. the lazar hero of the old romance of *Amys and Amilyon*, and the lazar figuring in the ballad of *Sir Aldingar*, of the time of Henry II.

7. **pace**; 'step'; Ital. *passo*; Fr, *pas*; Lat. *passus*, *pandere*, 'to stretch'; same as *pass*; III. i. 19.

4. 2. **cunningly**; 'skilfully': Jeremy Taylor (in Nares), "In the inner court I saw the kings arms cunningly carved in

stone"; so the adjective in v. 44. 2; freq. in the Bible: "A breast plate of cunning work," "A man cunning to work in gold," "A cunning player on the harp." **without morter**; and therefore unsafe.

3. **nothing**; adverb, 'not at all': II. vi. 15, "Nothing envious."

4. **displaid**; 'spread'; supply *was*: *v.n.* i. 14. 7, 8.

5. Statius, *Thebaid*, vii. 45.

7. **far over**; 'high above.'

9. **timely houres**; 'the hours as they passed,' 'the hours in due time.' Holinshed, i. 405, says much money was lavished upon clocks and dials as ornaments to great houses, in which respect "no place else can be comparable therein to this Ile."

5. 1. **heape**; 'pile' of buildings; the modern idea of *disorderliness* is absent here as in another old meaning of the word —'number': *v.n.* iv. 16. 7.

3. **mould**; 'form,' 'model': *v.n.* ii. 39. 9.

5. Compare the simile of the foolish man's house built upon the sand, *Matthew*, vii. 20; and Chaucer's description of the House of Fame, built upon a rock of Ice: iii. 41. **flitt**; 'move,' 'shift': *v.n.* ii. 19. 8. Originally the *causative* of 'float': root PLU, 'swim,' whence *fly*.

6. 1. **forth right**; 'straightway': II. vii. 35; as a substantive in Shakspere, *Tempest*, iii. 3. 3.

3. **hight**; 'entrusted'; *behight* in x. 50; A.S. *hátan*, 'to command,' hence *behest*: *v.n.* ix. 14. 9.

4. **Malvenú**; 'ill-come,' 'come at an evil hour,' because of the ruin that awaits the comer: a French word opposed to *bienvenu*, 'welcome.'

6. **arras**; 'tapestry': in III. i. 34 the walls of the chamber of the Lady of Delight dwelling in Castle Joyous are "appareiled| With costly clothes of Arras and of Toure." Such was the furnishing of state-apartments in Spenser's own days, and "rich and marvelous clothes of Arras wrought of gold and silke" formed the hangings in the palace of Henry VIII. at Guisnes (Holinshed, iii. 647).

7. **Infínite**; Latin accent.

8, 9. Note how expectation is roused for the description of Pride herself.

7. 1. **By them**; 'by the attendant crowd.' **on them**; 'on the Knight and Duessa.' **round**; join with *all*; 'all those around.'

5. **richesse**; the true spelling, now corrupted into *riches*, which therefore is an abstract noun meaning 'richness,' like Fr. *richesse*,

It. *ricchézza*, Germ. *reichthum*. The false analogy of Lat. *divitiae* led to *riches* being looked upon as a plural.

6. **Persia**; the Persia of the days of Atossa (Herodotus, iii. and vii.; Aeschylus, *Persae*) or of Vashti (*Esther*, i; Josephus, *Antiq.* xi. 6), or, in fiction, of Arsace, a princess who, like Lucifera, joins splendour to pride and an evil life (Heliodorus, *Æthiop.* vii. 2): *v.* III. i. 41. **nourse**; intermédiate between the modern *nurse* and the older *nourice* (*Ruines of Time*, 169, "Cambden! the nourice of antiquitie").

7. **crew**; 'company,' 'crowd'; used again in a good sense in viii. 50, xii. 5. 4; so Lyly, *Euphues* (51, Arber), "A courtly crew of gentlewomen"; Shakspere, *Lucrece*, 1731, "Collatine and all his lordly crew."

8. 4. **gorgëous**; a trisyllable; both the ordinary and the literal senses of the word are here applicable (lit. 'proud,' 'with the throat or gorge swollen with pride').

5. **mayden Queene**; a consort on her throne, sharing her position and glory, would have made Pride less proud, and therefore a less perfect type of the sin she allegorizes. Pride is personified in *Piers Plowman*, v. 63; Dunbar, *Dance of the Seven Deadly Sins*, and Dan Michel, *Ayenbite of Inwyt*. In making his Pride a female, Spenser intends a contrast between "vayne glory" (as Skelton calls this sin) and true glory,—his own Gloriana. **Titans ray**; in Latin poetry the sun is called Titan, being, as Helios, the son of the Titans Hyperion and Theia, and brother of Selene, the Moon. In Greek poetry the epithet is applied to another descendant of the Titans, Prometheus.

9. 'Because the throne envied her, who shone exceedingly.' **too**; 'more than the throne could bear without feeling envious.' Spenser endows the very inanimate objects of Pride's palace with one or other of the deadly sins. Cowley has a similar characteristic touch in his *Davideis*, when he makes his Envy *envy herself*.

9. 1. **Phœbus ... childe**; Phaethon (Gr. 'the shining'), son of Helios, led by vanity, attempted to drive the chariot of the sun, but, unable to manage the steeds, was carried out of the ordinary track across the heavens, and came so near the earth, that Jupiter, fearing a catastrophe, struck him dead with a thunderbolt: Ovid, *Met.* i. 751 *sq.*

3. **unwonted**; 'unusually,' because a weak hand held the reins.

7. **welkin ... plaine**; 'usual daily path of the sun across the sky.' *Welkin;* adj., usually a subst., 'sky'; strictly a pl., 'clouds'; M. E. *wolcne*, A.S. *wolcnu*, pl. of *wolcen*, 'cloud'; Germ. *wolke:* perhaps from A.S. *wealcan*, 'to roll.'

8. **rapt**; 'carried off'; quasi Lat. *raptus*, 'snatched'; probably from M. E. *rape*, 'to hasten'; *Piers Plowman*, iv. 7, "Rape

thee to ride": *Prompt. Parv.*, "Rape or hast, festinatio"; hence Scottish *rappit* and the modern 'rap out an oath,' 'in a rap.' Cf. Milton, *Par. Lost*, iii. 522, "Rapt in a chariot drawn by fiery steeds."

8, 9. Phaethon's rashness set fire to several of the constellations in the sky, and, on earth, parched up Africa into a desert, and burned the Æthiopians black, which colour they have ever since borne: Ovid, *Met.* ii. 171 *sq.*, 236 *sq.*

10. 2. **Looking to heaven**; not in reverence, but with feelings of ambition. *Isaiah*, xiv. 13, "For thou hast said in thine heart, I will ascend into heaven, I will exalt my throne above the stars of God" (said of Lucifer); so *Prov.* xxi. 4.

3. **lowly**; 'lowliness'; adjective for substantive.

5. The dragon represents fallen Pride, and the "trayne" the miseries that attend upon the fall: cf. *Isaiah*, xiv. 15-19. Pride presents the same association of beauty and hideousness as is found in her palace; stanza 5. **trayne**; 'tail': *v.n.* i. 18.

6. It was the fashion to wear a mirror as a part of the dress, among both men and women: Ben Jonson, *Cynthia's Revels*, ii. 1, "Place your mirror in your hat." This is another touch to distinguish the pride of Lucifera from that of Orgoglio (vii. 8): vanity from brutal pride. In Thomson's *Castle of Indolence* occurs a fine allegory of the Mirror of Vanity.

11. 1, 2. Spenser invents this classical genealogy of Pride that it may be in keeping with the idea of Christian poetry which makes this sin the cause of the fall of Satan to Hell: cf. Milton, *Par. Lost*, v. 665; Shakspere, *Henry VIII.* iii. 2. 441; *Hali Maidenhad*, p. 41 *sq.*; Dan Michel, *Ayenbite of Inwyt*, "Prede is the dyevles owne doughter."

3. **pas**; 'go beyond,' 'surpass'; iv. ii. 2; the adverbial form "passing" occurs frequently in Shakspere, and in the M. E. romances.

5. **thundring Jove**; Lucifera chooses Jove in his most awful attribute of *Tonans* or *Fulminator* as her father.

7. Euripides, *Hippolytus*, 474. Pride, like her parent Satan, seeks "in the highest height a higher still." **if that**; 'if.'

12. 1. **Lucifera**; a name based upon *Isaiah*, xiv. 12, "How art thou fallen from heaven, O Lucifer, son of the morning!" applied to Nebuchadnezzar, in his splendour and in his fall. But since St. Jerome's time the passage has been symbolically applied to Satan, in his fall from Heaven; *e.g.* in *Piers Plowman*, i. 111; in the *Legend of the Archangel Michael*; in *Revelation* the kingdom of Babylon and the empire of the Evil One are closely connected.

4. **native**; 'hers by birthright': *v.n.* v. 48. 7.

5. **usurpe**; 'seize'; join with *upon*, l. 6. Shakspere, *Tit. Andr.* iii. 1. 269, "This sorrow ... would usurp upon my watery eyes."

7. **pollicie**; 'cunning,' 'statecraft'; in a bad sense, as in Hawes, *Pastime of Pleasure*, xl. (Polizy and Avaryce are the besetting vices of old age); Milton, *Par. Regained*, iii. 390, "And in my ear | Vented much policy," said of Satan; Sir T. Browne, *Letter to a Friend*, xlvii., "The politic nature of Vice must be opposed by policy."

8. **six wisards**; namely the remaining six of the Seven Deadly Sins, forming the Witenagemót of queen Pride, but differing from a council of truly Wise Men inasmuch as they perverted their wisdom to evil ends and "counsels bad." For this supremacy of Pride over the other sins cf. Dan Michel, *Ayenbite of Inwyt* (p. 16, Morris); Chaucer, *Persones Tale*; Dunbar, *Dance of the Seven Deadly Sins*; *Piers Plowman*, v. 63, xix. 324 *sq.*; Gower, *Confessio Amantis*, i. *init.*; Dante, *Purgatorio*, xii.-xxv.; Hawes, *Pastime of Pleasure*, *fin.*; *Morte d'Arthur*, iii. 42; Sir T. Browne, *Religio Medici*, ii. 8.

13. Dan Michel's allegory makes "Idle-bliss" (Vanity) the "fifth bough" of Pride, and the *devil's penny* with which he buys good works.

3. **Husher**; 'usher,' 'door-keeper.' O. Fr. *huissier* from *huis*, 'a door'; Lat. *ostium*: *h* adventitious and not found in O. Fr. *useire*.

5. **goodly**; adv. 'fair,' 'with these civilities.'

14. 1. **loftie**; 'fixed aloft,' 'haughty'; *Proverbs*, xxx. 14, "There is a generation, O how lofty are their eyes!"

7. **frounce**; 'plait,' 'frizzle'; Fr. *froncer*, 'to wrinkle up': Lat. *frons*, 'forehead'; Chaucer, *Rom. of the Rose*, 860, "Her foreheede frounceles al plaie" ('unwrinkled'); Ascham, *Schole-master*, i. 14, ascribes to the courtier-bully of Elizabeth's time a "frounced hed"; Prynne, *Histrio-Mastix*, v. 7, "And to frounce and curle the haire, to become effeminate in speech and body, is the very patterne of our youth."

8. **prancke**; 'adorn,' 'trim': II. ii. 36; Scotch *prink*: Germ. *prunk*. **ruffes**; The frizzled hair and the ruffs of the text are mentioned by Warner, *Albion's England*, as part of the "new fangled" attire of those days. In Howell's *Letters* the proclamation against wearing ruffs is mentioned. *The Pilgrimage to Parnassus*, 364, has "Diabolical ruffs" and "profane hose." Gascoigne, *Steele Glas* (Chalmers's *Poets*, ii. 553), "Our bumbast hose, our treble double ruffes ... Are pricking spurres, provoking filthy pride." **dight**; 'deck,' 'arrange': IV. vi. 6. Mandeville, *Voiage*, ii., "And the Crowne (of the Crucifixion) lythe in

Vesselle richely dyghte"; an older M. E. sense was 'to be ready.' A.S. *dihtan*, 'to set in order'; Lat. *dictare*, 'to dictate,' 'prescribe'; hence in Scotch, *dicht*, 'to endite,' 'to compose': Germ. *dichten*, 'to compose poetry.'

9. **others**; possessive plural, to be joined with "pride." The predominant passion of pride pervades this court everywhere.

15. ó. **middest crew**; 'the very middle of the crowd'; a Latinism: *v.n.* ix. 10. 4.

16. 1. **Suddein**; this abrupt movement is meant to be characteristic. Pride is whimsical; so are her courtiers.

3. **hurtlen**; 'rush,' 'jostle'; *hurtle* contracted into *hurl*, is the frequentative of *hurt*; O. Fr. *heurter*, 'to dash against'; Wyclif, *Psalms*, cxxxvi. 9; *Prompt. Parv.*, "Hurtelyn, as too thyngys togedur, collido"; *hurtle* and *hurl* occur frequently in *Morte d'Arthur*, and Fairfax's Tasso.

7. **heape**; 'crowd'; this use of the word, lately revived as a colloquialism, is old: *Piers Plowman, Prol.* 53, "Heremites on an heep ... wenten to Walsyngham": v. 233, "An hep of chapmen"; and is the common meaning of Germ. *haufen*.

9. **glitterand**; *v.n.* on *trenchand*, i. 17.

17. 1. **clyme**; 'climb'; so spelt in *Epithalamion*, 76. Browne, *Brit. Pastorals*, i. 4 *et al.*, reproduces this spelling. M. E. *climben*, A.S. *climban*; Mr. Oliphant notices that the *-b* is dropped as early as 1295 in the *Lives of the Saints*; and Halliwell, as late as Drayton, *Bataille of Agincourt*; it is still wanting in Germ. *klimmen*.

3. **Flora**; the Roman goddess of flowers and spring, represented as crowned with flowers. **prime**; *v.n.* ii. 40. 4.

5-8. The chariot of Juno is drawn by peacocks, in Ovid, *Met.* ii. 531 *sq.*; whence Ben Jonson, *Masque of Hymen*; and Tennyson in *Œnone*. Spenser follows Homer in the expressions **stand gazing on**, which is his *θαῦμα ἰδέσθαι*, *Iliad*, v. 720 *sq.*, and **heavens bras-paved way**, which is from *Iliad*, i. 426, *Διὸς ποτὶ χαλκοβατὲς δῶ*. So Pindar, *Isth.* vi. 61. **pride**; 'splendid show': *v.n.* xii. 22. 7.

9. **Argus**, surnamed Panoptes (the all-seeing), had a hundred eyes. He was set by Juno to watch Io, metamorphosed into a cow; but Mercury, commissioned by Jupiter to carry off his charge, effected his task by sending Argus to sleep with the music of his flute. Juno transplanted his eyes to the tail of her bird, the peacock: Ovid, *Met.* i. 625 *sq.* Turner has a picture on the subject.

18. 1. Compare the processions in Dunbar's *Dance of the Seven Deadly Sins*, and Langland's *Vision of the Seven Deadly Sins* (*Piers*

Plowman, v.). **unequall**; because the Passions are ever at conflict and cannot work together in harmony: Chaucer, *Persones Tale*, makes the deadly sins run in *one* leash but in *different* directions. **beasts**; the passions are compared to beasts, in Plato, *Republic*, 439. The imagery is from the Beast with Seven Heads mentioned in *Revelation*, xvii. 3.

2. **Counsellours**; Spenser has in view the Persian court again; *Ezra*, vii. 14, "Forasmuch as thou art sent of the king, and of his seven counsellers"; *Esther*, i. 14, "The seven princes of Persia and Media, which saw the king's face, and which sat first in the kingdom."

4. The construction is "beheasts applyde with conditions like to their kinds"; 'commands given in a way suited to their natures.' **kindes**; *v.n.* iii. 28. 7.

5. This order is Spenser's own; it differs from that of the authors named above, as well as from Chaucer's and Skelton's.

6. Lydgate, *Dietary*, "Slomberyng Idleness, | Which of all vices is chiefe porteresse"; Chaucer, *Second Nonnes Prol.* 1.

8. **amis**; 'amice,' a priest's robe: Lat. *amictus*, 'a garment thrown round the body': Lat. *ambi* and *jacere*.

9. **to begin**; 'about to begin'; the *to* is the infinitive of the purpose, equivalent to Spenser's 'for to.' For a picture of the vices of the monks of mediæval times, see the M. E. satire, *The Land of Cockaygne* with its monastery; Skelton's *Colyn Clout*; Mape's *Poems of Bishop Golias*; Rabelais, *Pantagruel*, iv. 59 and v. 27; *Piers Plowman*, v. 422 *sq.*; Thomson, *Castle of Indolence*.

19. 1. **Portesse**; 'breviary,' 'short or hand prayer-book'; *portos* in Chaucer's *Shipmannes Tale*; O. Fr. *porte-hors*; Low Lat. *portiforium*, "quod foras facile portari possit": (Du Cange in Nares), 'what can be easily carried about out of doors': corrupted variously into *portals*, *porthose*, *porteous*, etc.

2. The book was well thumbed with mechanically turning over the pages so that it might *seem* he had read it much. Spenser approaches Chaucer in the subtlety of this sly hit.

7. **May**; 'it may'; impersonal.

9. Even so were the Romish clergy—blind leaders of the blind, as Spenser thought.

20. 1. **esloyne**; 'withdraw'; later form *eloign*: Donne, "How shall I stay, though she eloigne me thus?" Blackstone. *Comm.* iii. 8, "If a person be conveyed out of the sheriff's jurisdiction ... he is eloigned"; O. Fr. *esloinier*, *esloyner*; Lat. *ex*, and *longus*. A cognate form 'disloigned' occurs in iv. x. 24.

3. **chalenged**; 'claimed': iv. i. 35; *The Returne from Parnassus*, 1525. Many a towne will chalenge unto itselfe

the creditte of my birthe"; O. Fr. *calanger, chalongier*, 'to demand'; Lat. *calumniare*, 'to accuse'; in which sense Wiclif uses it: 1 *Peter*, iii. 16; a substantive in II. viii. 27: **essoyne**; 'exemption,' 'legal excuse': Chaucer, *Persones Tale*, p. 149, "For certes ther avayleth non essoyne ne excusacioun"; a law term: "The topics of essoign are classed into five kinds:—For being beyond sea, in the holy land, infirm, sick in bed, or on the king's service" (Nares); *v. Statute*, K. Will. 26; used also in chivalry: Blind Harry, *Wallace*, x. 365, "And he till him assonyeit nocht for thi," *i.e.* 'declined the combat'; O. Fr. *essoine;* "Jel vos dira sanz nule essoine," *Roman de Renart*, Bartsch, 206. Many derivations have been proposed: (1) Lat. *exonerare*, from *onus*, 'burden,' (Cotgrave); (2) Maeso-Goth. *sunjan*, 'to reconcile,' 'explain' (Diez); (3) Low Lat. *sunnis*, 'legal impediment' (Ducange).

4. **otherwise**; 'in a manner different from this alleged reason.'

5. **riotise**; 'riotousness': III. xii. 25; the substantive termination *-ise* is Fr. *-ice;* Lat. *-itia.*

7. **lustlesse**; 'listless,' 'feeble': III. iv. 56; literally 'pleasureless'; Sidney, *Pansies from Penshurst and Wilton*, xv. 7, "A lustles song, forsooth, thinks hee, that hath more lust to cry": *v.n.* vii. 35. **guise**; (1) 'manner of life,' 'practice': v. xi. 19, "The more t'aggrate his God with such his bloudy guize"; (2) 'manner,' 'fashion': vi. 13; VI. ii. 6, "Buskins he wore of costliest cordwayne | ... As then the guize was for each gentle swaine": *v.n.* xii. 14. 1.

8. Thomson, *Castle of Indolence*, i. *fin.*, "And here the tertian shakes his chilling wings."

9. **company**; French accent on the last syllable.

21. 4. *Psalms*, lxxiii. 7 (*Prayer Book*), "Their eyes swell with fatness."

5. Aristotle, *Nic. Ethic.* iii. 13; of a glutton who wished that his neck was long like a crane's so that he might the longer enjoy his food in swallowing: *v.* Athenæus, *Deipnosophists*, i. 10. Dan Michel, *Ayenbite of Inwyt*, p. 56. Fletcher, *Purple Island*, vii. *fin.*, imitates Spenser.

9. **gorge**; 'what he had swallowed': literally 'the throat.' Fr. *gorge;* from Lat. *gurges*, 'whirlpool,' 'gulf.' **deteast**; rhymes with "beast"; as in xi. 49: *v.n.* iii. 19.

22. 1-3. This is the attire of the Theban Dionysus or Bacchus, god of wine and revelry. Spenser, like Milton, degrades heathen mythology, by making its deities to be personifications of vice and sin.

5. **somewhat**; 'something'; this substantive now survives

only as a *vulgarism*, 'summat'; its function as an adverb was formerly performed by *somedele* (*Shep. Cal., Decr.* 40).

6. This is the picture of Silenus, the god of drunkenness as drawn by Virgil, *Ecl.* vi. 17. **bouzing can**; 'drinking cup': *to bouze* is 'to drink deeply': Herrick, *Hesperides*, "Still I be bowsing | For I know in the tombs | There's no carousing." O. Dutch, *buysen; a bouze* is an old cant word for an alehouse, occurring in Middleton and Dekker's *Roaring Girl*, and Brome's *Jovial Crew* (Dodsley, vi. x.): probably introduced into Europe by the gipsies, as a corruption of Persian *buza*, 'beer,' *buza-khâna*, 'ale-house.'

8. Ovid, *Met.* iv. 27, describes old Silenus as hardly able to sit on his ass; and so the glutton in the *Ayenbite of Inwyt*.

9. The companions of Bacchus, the Fauns and the Satyrs, were represented as human beings with the lower extremities of a goat. **life**; 'manner of living.'

23. 1. **worldly**; Todd's reading is "*wordly*," which is an old form from the noun *wordle*, found *e.g.* in Robert of Gloucester and Dan Michel.

2. **unhable**; 'unable,' 'incapable': *v.n.* xi. 19. 6.

7. **dry dropsy**; 'dropsy causing thirst'; cf. Dante, *Inferno*, xxx. 52 *sq.*; Fletcher, *Purple Island*, vii.; Thomson, *Castle of Indolence*, i. *fin.* Upton proposed to read "*dire dropsy*" on the analogy of Horace, *Odes*, ii. 2. 13, "Dirus hydrops"; Collier emended the text to "*hydropsy*," the older and correcter form of the word.

24-26. The sin of Lechery is here described.

27. 2. **Camell**; in Herodotus, iii. 102 *sq.*, the Indians are said to carry off gold-dust (hoarded by ants "as big as dogs and bigger than foxes") mounted on camels: *v.* Pliny, *Hist. Nat.* xi. 36; Mandeville, *Voiage and Travaile*, xxx.; *Isaiah*, xxx. 6.

5. **told**; 'counted': II. vii. 4, "And in his lap a masse of coyne he told"; from substantive *tale*, 'number' (*Genesis*, v. 8, "The tale of the bricks"); A.S. *talu*, Germ. *zahl*: hence *teller*, Gascoigne, *Steele Glas*, 1107, "When silver sticks not on the teller's fingers."

6, 7. Fletcher's Pleonectes (Covetousness) is a copy of this: *Purple Island*, viii.

8. Gavelinge (Usury) is the "first root" of the "fifth head of the Beast"—Avarice—in the *Ayenbite of Inwyt*. The Jewish law against it was severe (*Leviticus*, xxv. 36), and the Mahomedan law prohibits it as a sin except in the form of "lending to God," *i.e.* almsgiving (*Koran*, xxx.).

9. 'Made no distinction between right and wrong.' **ylike**; 'alike': A.S. *gelîc*, Germ. *gleich*.

28. 1, 2. This description of the dress of Avarice occurs in the *Roman de la Rose* of Lorris and Meung, 209 *sq.*; *Piers Plowman*, v. 194 *sq.*; and is closely imitated by Fletcher, *Purple Island*, viii. 26.

5. Fletcher strikingly puts this: the coat of arms of Pleonectes was "*A bag sure seal'd*": his word: "Much better sav'd than spill'd." **compare**; 'gather'; Lat. *comparare*, 'to bring together'; this rare use of the word is a pure Latinism: Terence, *Heaut.* iv. 8. 14.

9. No doubt it is meant that the lowest depth of wretchedness lies in being ignorant of that wretchedness.

29. 1-3. 'Whose cupidity wanted more even when possessing much.' Imitated by Fletcher: "Thus starves in store, thus does in plenty pine." **lust**; 'desire,' 'cupidity': IV. iv. 44; *The Nut-brown Maid*, 97, "Yef ye goo thidyr, ye must consider, whan ye have lust to dyne"; as a verb, *Shep. Cal.*, *Nov.* 22, "But if thou algate lust light virelayes": *v.n.* vii. 35.

3. **covetise**; 'covetousness'; so in III. iv. 7. O. Fr. *covoitise*, Low Lat. *cupiditia*, from *cupere*, 'to desire.'

5. Note the antithetic balances in the Euphuism of this and the preceding four lines.

6. **disease**; *sc.* 'of the mind'; in apposition with ll. 1-5; to this was added a diseased body as described below.

30. 1-3. A graphic delineation of the common metaphor of "gnawing envy." The venom of the toad is often mentioned in Shakspere, *Richard III.*; *As You Like It*, ii. 1. 13. In v. xii. 30 Envy is again described in similar language. For the loathsomeness of this picture *v.n.* i. 20. In Ovid, *Met.* ii. 768, Envy is represented as "edentem vipereas carnes."

5-9. Thomson, *Seasons*, *Spring*, 283, "Base envy withers at another's joy"; *Ayenbite of Inwyt*, p. 27; *Piers Plowman*, v. 112; Chaucer, *Rom. of the Rose*, 247 *sq.*; Skelton, *Philip Sparow* (Chalmers's *Poets*, ii. 296): all based on Ovid, *Met.* ii. 778 *sq.*

6. **welth**; 'welfare,' 'prosperity'; this meaning occurs in old Scotch, Wyntoun's *Cronykil*, and in Tyndale's *New Testament*, and still exists in *commonwealth*, literally 'the common weal.'

31. 1. **kirtle**; 'jacket,' 'gown'; a diminutive of *skirt*; Lat. *curtus*, Germ. *kurz*, 'short.' In Chaucer, *Milleres Tale*, 3322, it is part of a man's dress: "Yclad he was ful smal and properly: | All in a kirtel of a light waget"; so in *Morte Arthure* (Thornton MS.), 798: in the text a half-kirtle is meant, a full kirtle including both jacket and petticoat: *v.* also the ballad of *Young Andrew*, Percy's *Folio MS.* ii. 329, and Henryson's *Garmond of Faire Ladies*. **say**; 'a delicate serge or woollen cloth,' Halliwell: III. xii. 8, "His garment neither was

of silke nor say"; Shakspere, 2 *Henry VI.* iv. 7. 27, "Thou say, thou serge, nay, thou buckram lord" (the lord Say). Fr. *saie*, It. *saja*, from Lat. *sagum*, 'a military cloak' (Diez).

2. Cf. Virgil's description of Rumour; *Æneid*, iv. 182, Envy is watchful for an object on which to exercise itself: *v.* Dante, *Purgatorio*, xiii. 70 *sq.*

3. Both in *Piers Plowman* (v. 87) and in the *Ayenbite of Inwyt*, p. 26, Envy is compared to an *adder;* in Ben Jonson, *Poetaster, init., Envy* is represented as wreathed with snakes; in the *Ancren Riwle*, the serpent is the type of Envy.

7. **gripe**; 'grasping': VI. iv. 6; Gawain Douglas, *Æneid*, xii., "Amang the grippil rootis fast haldand."

32. 2. 'And hated him no less that practised any such good works.'

4. 'He finds fault with his almsgiving on the ground that it is done without faith': an allusion to the theological question of "faith and good works." St. Paul (*Romans*, iii. 28, "A man is justified by faith without the deeds of the law"; iv. 5) seemed not to be in harmony with St. James (ii. 24, "By works a man is justified, and not by faith only"). At the Reformation arose herefrom the heresy of the Solifidians, and one of Luther's disciples, John Agricola, an Antinomian, as the sect was also called, taught this doctrine in Spenser's own times.

7. **backebite**; "Hast thou backbyted thy neghbore?" is to be the priest's inquiry at the confessional under the head of Envy: *Instructions for Parish Priests*, 1241. Cf. the testimony of Envy against Faithful in the Pie-Powder Court of Vanity Fair in the *Pilgrim's Progress*, 87.

8. Martial, *Epigr.* v. 10, and Ben Jonson, *Poetaster*, confine Envy to criticisms directed against *modern* authors.

33. Upton quotes Seneca, *De Ira*, i. 1. and ii. 35.

3-5. Dunbar's *Dance*: "Yre ... His hand wes ay upoun his knyfe, | He brandeist lyk a beir."

5-7. Fletcher: "For in his face red heat and ashy cold, | Strove which should paint revenge in proper colours." **seeming ded**; 'having the appearance of a corpse.'

8. Fletcher: "His trembling hand a dagger still embrac'd | Which in his friend he rashly oft encas'd."

34. 1. **ruffin**; 'ruffled,' 'disordered'; this seems to be a word coined by Spenser (*ruffin* has a different meaning in Dodsley, x. 373) from the verb *ruff*: III. ii. 27; whence substantive *ruff*, iv. 14. 8. In Icelandic the adjective is *rúfinn*, 'rough.' Palsgrave, *Dict.*, "I ruffle clothe or sylke, I bring them out of their playne foldynge: *je froisse.*"

3. **woxen**; 'become'; past participle of *wax* or *wex* (stanza 30), 'to increase,' 'to grow'; A.S. *weaxan*, Germ. *wachsen*, Gr. *αὐξάνειν*; past tense *woxe*: IV. viii. 31, "But when the world woxe old, it woxe warre old." **wood**; 'mad'; A.S. *wód*; "wod of witt," frequently in *William of Palerne*; *Morte d'Arthur*, ii. 194, iii. 126, "wood-man," "wode-wrothe"; Skelton, *Phyllyp Sparowe*, 575, "starke wode."

5. **avengément**; four syllables: *v.n.* ii. 22. 3. **car'd for**; 'shrank from shedding.'

7. **fact**; 'act': III. ix. 38, "With zealous envy of Greekes cruell fact." O. Fr. *faict*, Lat. *factum*, *facere*, 'to do'; O. Fr. *fet* gives the form *feat* (of arms), which in Milton, *Par. Lost*, ii. 124, is "*fact* (of arms)." In Bunyan, *Pilgrim's Progress*, 42, Christian repents "his foolish fact" of sleeping in the Arbor in the hill of Difficulty.

9. **mischieves**; *v.n.* i. 12. 2. **ensue**; 'result from'; literally 'follow': III. xi. 5, "Ensue the chace"; Sidney, *Arcadia*, *Poem* xxvii. "Who Passion doth ensue, lives in annoy." O. Fr. *ensuivre*; Lat. *insequi*.

35. The consequences of wrath here given are partly a poetic setting of the "seven small twigs that springen of the bough of wrethe" in the *Ayenbite of Inwyt*.

3. **unthrifty**; 'harmful,' 'wicked': Shakspere, *Romeo and Juliet*, v. 3. 136, "Much I fear some ill unthrifty thing," where a variant is *unlucky*, which is also the meaning here. **scath**; 'harm': *Shep. Cal.*, *Decr.* 100. A.S. *sceathan*, Germ. *schaden*.

4. **rusty**; 'bloody': *v.n.* v. 32. 2.

5. **fretting**; 'gnawing,' 'consuming': II. ii. 34, "As doth an hidden moth | The inner garment frett, not th' utter touch"; literally 'to devour': A.S. *fretan* for *for-etan*, 'to eat'; like Germ. *fressen* for *ver-essen* (*for-* = *ver-* = 'completely').

6. **moe**: *v.n.* v. 50. 9.

7. **Splene**; the spleen was the seat of anger: *The Muses Looking-Glasse*, iii. 3, "There is in ants a choler; every fly | Carries a spleen." Drayton, *Nymphidia*, *fin.*, "Spleenish rage"; Shakspere, *Richard III.* v. 3. 350, "The spleen of fiery dragons."

8. **Palsey**; typifying the impotence of wrath. **Saint Fraunces fire**; "Spenser probably means St. Anthony's fire or erysipelas, but why he gives it to St. Francis, I have not learned" (Nares). Cotgrave calls it also *Feu St. Marcel*, and in old English it was called *The Rose*. The saint no doubt was supposed to have power to heal the disease.

9. **tire**; 'tier,' 'row,' 'train'; Milton, *Par. Lost*, vi. 605, "Their second tire | Of thunder"; Skeat quotes Florio, "A tyre

of ordinance." O. Fr. *tire ;* Fr. *tirer*, 'to draw'; Germ. *zehren*, 'to tear.'

36. "Christopher North" (*Blackwood's Magazine*, No. 229) has a fine reply to the charge of grotesqueness that may be brought against this "Set-out with Satan, the President of Pride's Council, as Old Coachee, that would have seemed grotesque on the road from London to Brighton; and even on canvas would have looked not a little queer."

5. **rout**; 'crowd': v. ii. 51; O. Fr. *rote ;* Lat. *rupta*, 'a defeat,' 'rout'; hence 'a disordered crowd'; same as *route*, 'way,' literally 'road cut through a forest.'

7-9. The Evil Passions, especially Pride, are blind (*Ayenbite of Inwyt*, "This zenne of Prede ablent men"), and those who tread in their path "stumble and fall and none shall raise them," *v. Jeremiah*, l. 32. In II. vii. 30 the cave of Mammon, and in the *Seven Champions of Christendom*, ii. 8, the enchanted cave of the Black Castle present a similar spectacle: *v.* Homer, *Odyssey*, xii. 45.

37. 1. **marchen**; *-en* is the plural termination: *v.n.* i. 10. 9. **sort**; 'company': III. i. 40; Shakspere, *Mid. Night's Dream*, iii. 2. 13; *Eastward Hoe*, iv. 1, "Look what a sort of people cluster about the gallows there."

5. "Duessa maid of honour to Queen Lucifera—Falsehood waiting on Pride!" ("Christopher North.")

38. 2. **breathing fields**; 'fields whose fresh air they went to breathe': an analogous use to that in i. 13. 6. This interpretation is more in accordance with Spenser's usage than the *modern* one of 'fields breathing forth sweet odour.'

4. **Whereas**; 'where': *v.n.* ii. 32. 1.

6. **Sansjoy**; *v.n.* ii. 25. 5-8.

7. **hardy hed**; *v.n.* ii. 7. 5; *Immerito to his Booke*, "Crave pardon for my hardy hedde."

39. 1. **Who**; either this word or *he*, l. 5, is superfluous.

5. **envious**; 'that filled him with *envy*,' *i.e.* 'anger,' or 'hate'; Chapman's *Iliad*, x. 159, "Envious of all that moves," *i.e.* 'angry at' (Nares); so the verb: iv. iv. 44; Shakspere, *Merchant of Venice*, iv. 1. 10; see Dodsley, *Old Plays*, ii. 320.

7. **ought**; 'owned': *Mother Hubberds Tale*, 869; past tense of *owe:* Wilkins, *Miseries of Enforced Marriage*, "*Bartley:* Prythee tell's who owes this building? *Clown:* He that dwells in it, sir. *Ilford:* Who dwells in it then? *Clown:* He that owes it." **wage**; 'gage,' 'pledge,' 'meed,' *sc.* of valour in battle; so the verb, II. vii. 18; now used in the plural *wages*, 'stipulated reward for labour'; and as a verb *to waye war*, 'to pledge oneself

to war.' A.S. *wed*, 'pledge'; Lat. *vas*; Gr. ἄεθλον, 'prize of contest.'

9. **rencountring**; 'scuffling with'; in the laws of "honour" a *rencounter* is an accidental combat, "when, if a gentleman either covertly or overtly affronts another, the first opportunity is taken," without witnesses or seconds, to settle the matter in a "suddein scuffle."

40. 2. **Redoubted**; 'terrible'; O. Fr. *redoubter*, 'to fear': Lat. *re, dubitare*, 'to fear': *v.n.* i. 10. 7.

3. So Turnus expresses his wrath, Virgil, *Aeneid*, viii. 3; so too the Zulus of South Africa before commencing a battle, and so the "warriors" in the pageants during the Mahomedan festival of the Muharram: *v.* Milton, *Par. Lost*, i. 668; *v.n.* xii. 5. 7.

4. **sturre**; *v.n.* ii. 7. 9.

8. **if that**; 'if'; *v.n.* ii. 22. 4.

9. *i.e.* she commands them to cease from the chance *rencounter* and prepare for a pre-arranged *duel*: *v.n.* iv. 39. 9. **equall**; 'fair,' 'duly arranged.' **it**; viz., the question stated in l. 8.

41. 4. **to see**; 'at seeing,' 'when he saw.' **recreaunt**; 'coward'; a term in chivalry, often used in challenges: *v. Morte d'Arthur*, iii. 8; *Gawayne and the Greene Knight*, 456. O. Fr. *recreaunt*; Lat. *recredens*, 'one who in judicial combat renounces belief in the justice of his cause and yields himself up to his opponent.' When slaves who claimed freedom were unable to substantiate their claim, they were said to yield themselves back (*se recredere*) to their masters (Du Cange).

5. **treachour**; 'traitor'; the two words are not the same by derivation, *traitor* being from Lat. *traditor* through O. Fr. *traïtour*; while *treachour* is a shortened form of *treachetour*, from O. Fr. *trichier*, Germ. *trechen*, M. E. *trichen*, 'to play tricks'; same root as *track*, 'a course'; whence the South African word '*to trek*' waggons. They are used by Chaucer and Spenser as synonymous: vi. viii. 7, *Romaunt of the Rose*, 6310; in the *Frankeleines Tale*, 11453, occurs the original meaning of 'juggler,' 'trickster.' In Lydgate's *Dance of Macabre*, is mentioned "Maister John Rykell, sometime Tregitour | Of noble Henri kinge of Engelonde."

7. **field**; *v.n.* iii. 38, 2, *round lists*.

9. **renverst**; 'reversed,' 'turned front backward, or upside down'; Braggadochio, the recreant boaster, is disgraced thus in v. 3. 37: "Then from him reft his shield, and it reverst"; the entire process being called "*baffling*."

42. 3. **of**; 'by.'

4. *Matthew*, xxv. 26, "I reap where I sowed not"; *John* iv.

37, "One soweth and another reapeth"; Aristophanes, *Knights*, 392; Latin proverb: "Alienum messem metis."

7. **So be**; '*if it* so be.' **equall**; 'impartial': VII. vi. 35, "But thee, O Jove! no equall judge I deeme|Of my desert, or of my dewfull right." Lat. *aequus*, 'just.'

9. Shakspere, *Macbeth*, v. 8. 9 "I have no words: | My voice is in my sword."

43. 3. **been**; *v.n.* i. 10. 9.

5. **they**; the courtiers in Pride's palace.

6. **bowre and hall**; 'the inner or private and outer or public apartments' of a mediaeval castle: *Astrophel*, 26; Chaucer, *Parlement of Foules*, 303. The *hall* or reception room has been described in iv. 6; bowers were not confined to ladies' use: III. i. 48; in II. iv. 24, "*inner* bowre," shows that ladies' apartments are meant. A.S. *búr*, from *búan*, 'to dwell'; hence *boor*, and Scotch *byre*, 'cow-house'; cf. the proverb "Bring a cow to the ha', and she will rin to the byre."

9. **Which doen**; 'which being done': *v.n.* iii. 39. 8.

44. 6. **leaden mace**; Spenser follows *Guy of Warwick*, ii., in making Morpheus a police officer: "When Morpheus, drowsy sergeant of the night, had with his leaden key locked up the sense, and laid on Phaelice's eyes his sable mace," etc. Shakspere, *Julius Caesar*, iv. 3. 268, "O murderous sleep, | Lay'st thou thy leaden mace upon my boy?" Fairfax's Tasso, xii. 2.

7. **Arrested**; *sc.* 'and bound them in the chains of sleep,' or 'cast them into the prison of sleep.'

45. 3. **amoves**; 'attempts to move'; to be distinguished from *amove*, 'move away' (Lat. *ab-*) in II. i. 12.

6. **in**; 'before.'

9. **secret**; *i.e.* 'I place myself secretly under thy protection, though ostensibly under that of the Red Cross Knight.'

46. 3, 4. *Sir Cauline*, ii. (Percy's *Reliques*, i), "Everye white will have its blacke|And every sweete its sowre." **muchell**; 'much'; M. E. *mochel*; A.S. *mycel*, 'great'; Gr. μεγάλη; Scotch, *muckle*; same root as Lat. *magnus*.

5. **lovely dart**; 'dart of love': IV. vi. 40, "...Her gentle hart,| Which being whylome launcht with lovely dart"; VI. vii. 28, "Lovely fire": *v.n.* ii. 24. 1.

6. **joyed howre**; 'rejoiced for a single hour'; this adverbial use of the word seems to be unusual.

7. **weaker**; 'too weak to resist either love's dart or love's sorrow': *v.n.* **iv. 9. 4.**

47. 4. **faytor**; 'deceiver,' 'villain': IV. i. 44; *Shep. Cal., May*, 40; in *Piers Plowman*, vi. 123 *sq.*, *faitoures* are described as beggars under false pretences. In Holland's Livy occurs the adjective, "This was a fraudulent and faiterous Carthaginian trick." O. Fr. *faicteur*, Lat. *factor*, 'maker,' 'pretender.'

5. **his ... whom**; refer to Sansfoy.

9. **For that**; 'for,' 'because.' **that**; antecedent omitted: a Latinism; 'yield that that,' *i.e.* 'that which.' Duessa's falsehoods are those of the most dangerous kind—*half-truths*; but with what subtle art does Spenser make her speak in this line a truth, that bears testimony, such as none but her own could, to the purity of the Red Cross Knight, though fallen into her company!

48. 6. **longes**; 'belongs': VI. ii. 8; III. iii. 58. *Be-long* is a compound of *long*, 'to desire,' from adjective *long*, A.S. and Germ. *lang*, Lat. *longus*.

9. **wandring ... shores**; 'shores on which you wander': *v.n.* i. 13. 6. **endlesse**; 'ceaselessly,' 'without rest.'

49. 1. **Thereto**; 'in reply'; this word in M. E. meant 'in addition,' 'besides'; as in III. i. 36.

2. **sorrowes**; 'cause of sorrow,' *i.e.* 'misfortunes.' **their**; 'caused by the sorrows.'

4. **vantage**; 'benefit'; Shakspere, *Sonnets*, lxxxviii. 12, "The injuries that to myself I do | Doing thee vantage, double-vantage me." **none**; objective case. For the double negative not amounting to an affirmative: *v.* i. 22. 3; it is common in Elizabethan English wherever an emphatic denial is meant: Abbott, *Shak. Gram.* § 406; and in M. E. the negative particle is multiplied very often: the usage still exists, but only as a "vulgarism."

5. **helplesse hap**; 'unavoidable chance': *v.n.* iii. 20. 8.

6. **vitall paines**; 'the troubles of this life,' but not those of the next world, as the following line shows.

7. **do**; subjunctive singular after *though*.

8. **dewties last**; 'the last duties to the manes of the murdered'; viz. the slaying of his murderer.

50. 2. **oddes**; 'advantage': VI. ii. 18; Shakspere, *Richard II.* iii. 4. 89, "And with that odds he weighs king Richard down"; properly 'inequality' as in Browne, *Brit. Pastorals*, ii. 5, "In lovely May, when Titan's golden rayes | Make ods in houres between the nights and days."

4. **alike**: 'on even terms,' 'in equall lists,' stanza 40.

5. The laws of the Duello forbade the use of "charms and enchantment," and guarded against "odds of arms": *v. The*

Dumb Knight (Dodsley, iv. 391); Milton, *Samson Agonistes*, 1134; Shakspere, *Macbeth*, v. 8. 12.

9. **reherce**; 'relate': *Piers Plowman*, v. 61. O. Fr. *rehercer*, 'to harrow over again,' 'to go over the same ground'; O. Fr. *herce*, 'harrow'; Lat. *hirpex*: hence *hearse*, 'bier.'

51. 1. **sithens**; 'since.' M. E. *sithen*, with adverbial suffix *-s*; A.S. *sith thám*, 'after that': from A.S. adj. *sith*, 'late,' and *tham*, dat. neut. of def. article; Germ. *seitdem*.

4. **that**; 'when': v. 19. 2; *Genesis*, ii. 17, "In the day that thou eatest thereof"; Shakspere, *Sonnets*, lv., "So, till the judgment that yourself arise": Abbott, *Shak. Gram.*, § 284; Maetzner, iii. 391.

5. **dead**; by *hypallage* qualifies "Sansfoyes." **dowry**; if Sansjoy means anything, it is, perhaps, the shield of Sansfoy that he intends to restore to his widow. **endew**; 'endow': *Genesis*, xxx. 20; *Prayer Book*, "Endue her plenteously with heavenly gifts." O. Fr. *endoer*, Lat. *in, dotare*, 'to endow'; so that the construction in the text is that of the *cognate accusative*. This word is distinct from *endew*, 'indue,' 'clothe'; Lat. *induere*: v. iii. 20.

CANTO V.

1. 2. Plato, *Symposium*, 206; *Theaetetus*, 149.

7. **doughtie**; 'where doughty deeds were to be performed'; originally 'valiant.' A.S. *dyhtig, dugan*, 'to be strong'; Germ. *tüchtig*, 'able'; *taugen*, 'to be worth'; Scotch, *to dow*, 'to be able.'

2. 3, *Psalms*, xix. 5, "In them hath he set a tabernacle for the sun, which is as a bridegroom coming out of his chamber, and rejoiceth as a strong man to run a race."

4. **hayre**; Ennius (in Cicero) speaks of "Apollo crinitus": *v.* Tibullus, ii. 3. 29; Pliny, *Hist. Nat.* xxxiv. 19. In later Roman art Apollo, as the Sun-god, was represented with *rays* surrounding his head; which the locks, indeed, typified.

5. **hurld**; an imitation of the Homeric epithet ἑκατηβόλος or ἑκηβόλος, *Iliad*, xiv. 231, applied to Apollo, 'the far-darter.'

8. **battailous**; 'warlike': III. iii. 47, "Battailous bold brood:" Beattie, *Pygmaeo-Gerano-Machia*, "And now in battailous array displayd."

3. 3. **fall**; 'befall'; *Shep. Cal.*, *May*, 50.

4-8 Spenser here makes an arbitrary division of labour among minstrels, bards and chroniclers: in reality the three are the same. Drayton, *Polyolbion*, i., describes the functions of the bard as poet-prophet, like the Roman *Vates*: so Sidney, *Apology*

for Poetrie (22 *sq.* Arber). In the *Present State of Ireland* Spenser speaks of "these Bards or Irish Chroniclers," identifying the two. In Percy's *Essay* the Minstrels are called "the genuine successors of the ancient Bards," corresponding to the Scalds of the Norsemen.

5. **melancholy**; so accented in Ben Jonson, *Sad Shepherd*, ii. 2, "A witch | Is sure a creature of melancholy": *v.* xii. 38.

7. **timely**; 'keeping time with their harps.'

9. **Old loves**; the subject of the songs of the Minnesänger.

4. 2. **woven maile**; 'chain-armour'; the "linked mayles" of III. v. 19. *Mail*, 'steel network'; O. Fr. *maille*, 'ring of metal'; Ital. *maglia*, 'mesh in a net'; Lat. *macula*, 'spot,' 'mesh.' **warily**; 'at all points,' 'cap à pie.'

5. **Greece**; in the *Squier of Low Degree* is mentioned the "wyne of Greke," and Holinshed, i. 281, includes "Grecian" among his thirty kinds of wines of "strength and valure": *e.g. hippocras* and *malmsey*. **Araby**; Spenser perhaps means this generally for the Orient, referring to the wines of Antioch and Lebanon (*Hosea*, xiv. 7). Pliny mentions only the palm-wine of Arabia proper: *Hist. Nat.* vi. 32.

6. **spices**; for this custom *v.* III. i. 42, Chaucer, *Legend of Good Women*, 1110; Ariosto, *Orl. Fur.* vii. 23; *William of Palerne*, 4324 *sq.* In the *Squier of Low Degree*, these spiced wines are called *ds spice and piment*; *v. Canticles*, viii. 2.

7. **privily**; 'in their breast.'

8. See Homer, *Iliad*, iii. 269 *sq.*, for the practice of ratifying oaths with wine.

9. **lawes of armes**; *v.n.* iv. 50. 5.

5. 1. **renowmed**; v. 43. 6; a common form in M. E., *e.g.* Sidney's *Arcadia*, *Poem* ix. O. Fr. *renomé*, 'famous'; Lat. *re*, *nomen*, 'name.'

3. **paled greene**; 'round lists' in iii. 38. 9, where *v.n. Paled*; 'surrounded by a palisade.'

4. **canapee**; 'canopy'; this spelling occurs in Warner's *Albion's England*, ix. O. Fr. *canapé*, a corruption of *conopée*, which occurs in Rabelais; Gr. *κωνωπεῖον*, 'Egyptian bed with musquito curtains.'

8. **his**; this corruption for A.S. *-ës*, the genitive termination, is found in Layamon's *Brut*, "For Gwenayfer his love"; in the *Prayer Book*, "For Christ his sake"; and in Shakspere and Bacon. Ben Jonson, *English Grammar*, xiii., calls it "the monstrous syntax of the pronoun *his* joining with a noun betokening a possessor"; and yet Addison, *Spectator*, *No. 135*, writes that "the same single letter (*s*) ... represents the *his* and *her* of our forefathers": *v.* Marsh, *Lectures*, xviii.

9. **lawrell girlonds**; 'as the meed of victory.'

6. 3. So Sir Guyon: II. iii. 1, "And many-folded shield he bound about his wrest."

4. **blesse**; 'wave,' 'brandish': viii. 22; M. E. *blessen*; A. S. *blétsian*, *blédsian*, lit. 'to redden with blood,' 'to consecrate an altar': *v.n.* ii. 18. 9.

5. **heavinesse**; 'indignation': Wyclif, *Mark*, xiv. 4, "But there weren summe that beren hevyli withynne hem silf"; in the A.V., "Some that had indignation within themselves."

7. 5. The dentals form an echo of the sound to the sense.

6. Note the fine contrast of motives: the knight battles through sheer animal spirits (l. 4) and for love of glory, with which he has been infected by his residence in the house of Pride; the Paynim, for deadly revenge; and yet the former wins, since his cause is righteous.

7. Quintilian's figure of speech, *Polyptoton*.

8. 2. **Gryfon**; objective after *encountreth* and agreeing with *making*, l. 4. This fabulous animal is mentioned by Herodotus, iii. 116, and distinguished by Pliny, *Hist. Nat.* x. 70, from the Pegasus or winged horse, by the possession of erect ears and a hooked bill: *v.* Milton, *Par. Lost*, ii. 943; Ruskin, *Modern Painters*, iii. 106; Mandeville, *Voiage*, xxvi. Dante created an allegory out of the Gryphon: (*Purgatorio*, xxix. 104 *sq.*), and Ariosto his Hippogriff (*Orl. Fur.* iv. 17); Gr. γρύψ, 'vulture.' **seized of**; 'having seized': *v.n.* iii. 19. 8.

4. **ydle**; either (1) 'airy': *v.n.* i. 46. 1; or (2) 'unoccupied,' 'lonely,' as in Shakspere, *Othello*, iv. 3. 140, "Antres vast and deserts idle"; *Genesis*, i. 2, "The earth was without form and *void*," is in the A.S. version "Seo eorthe waes *ídel*."

5. **That**; antecedent, *dragon*. **ravine**; 'prey': iv. viii. 5; a doublet of *rapine*; Lat. *rapere*, 'to snatch.'

7. **souce**; 'dash,' 'swoop'; iv. iii. 25, "He stroke, he soust, he foynd, he hewd, he lasht": a term in Falconry: II. xi. 36, "As a faulcon fayre | That once hath failed of her souse full nere"; Heywood, *A Woman Kill'd with Kindness*, "O, now she takes her at the souse, and strikes her down": *v.* Drayton, *Polyolbion*, xx.

8. **Southsayer**; like the Roman Augur and the Greek Ornithomantis. For such omens cf. Homer, *Odyssey*, xv. 160 *sq.*, *Iliad*, xii. 217 *sq.*

9. 7. **ruth**; 'pity': *The Nut-brown Maid*, xxvii., "For it were routhe that for your trouth you should have cause to rue": *v.n.* ii. 26. 8.

10. 3. **thereby**; *v.n.* i. 34. 8. Virgil, *Aeneid*, xii. 941 *sq.*

6. **Stygian lake**; *v.n.* iii. 36. 5.

7. **hyre**; 'meed': *v.* iv. 39. 5.

8. **german**; 'a blood relation'; Lat. *germanus*, 'akin,' 'of the same *germ.*' Sansjoy addresses himself: in *Lancelot of the Laik*, 2759 *sq.*, Lancelot similarly apostrophizes himself in lament for Gawain's wound. Shakspere, *Othello*, i. 1. 114. **slake**; 'relax': *v.n.* iii. 36. 8.

9. **after-send**; 'send after him,' as an expiatory sacrifice.

11. 4. **quit**; 'released': *v.n.* i. 30. 2.

9. Compare this with Duessa's words to the knight in stanza 14. 9, and see how contemptible she is in her duplicity!

12. 1-3. The knight mistakes Duessa's words as if addressed to him to revive his courage, and faith quickens in him again, because it is Fidessa, as he thinks her to be, who speaks. **quickning**; 'life-giving,' 'reviving': 1 *Corinthians*, xv. 36, "Thou fool, that which thou sowest is not quickened, except it die": adj. *quick*, 'living,' as in the *Apostle's Creed*; *quickset* (hedge). Root GIV; Sans. *jîv*, Gr. *βίος*, Lat. *vivus*.

8. **forced**; supply, either *he*, or *the stroke* inferred from the verb "strake," line 7.

9. **bee**; for *been*: *Merlin*, xix., "I couthe make a river where as never hadde be water"; Surrey's *Aeneid*, ii., "Drawn at a cart as he of late had be."

13. 1. **Miscreant**; 'unbeliever,' 'infidel': II. viii. 51; *Morte d'Arthur*, ii. 234, "So it befel that the miscreants Sarasins landed in the country of Cornwaile"; Lat. *minus*, 'less,' *credere*, 'to believe.'

6. It is by such dramatic strokes that Spenser guards against monotony, and introduces a wonderful variety into the numerous battles of knights that he describes. So in Homer, *Iliad*, iii. 380, Aphrodite covers Paris with a cloud when wounded by Menelaus, and in v. 345, Apollo shrouds Aeneas in a sable cloud from the fury of the Greeks.

14. 2. **prowest**; 'most valiant'; *prow* originally meant 'profit': Chaucer, *Pardoneres Tale*, 12234; "More harm than prow"; O. Fr. *pru*, *prod*, *pro*; Bartsch, 79; Lat. *pro*, 'for,' hence Fr. *prud'homme*, 'councillor'; Eng. *prude*. (The word was early mistaken as a derivative of Lat. *probus*; thus Chaucer translated Boethius, iv., "Probis probitas sit premium" by "Prowesse ben made to good folc.")

3. **to**; 'for.' **love**; 'lover': frequently in Shakspere: *Venus and Adonis*, 867; *Merry Wives*, iii. 57. 9: *v.n.* ii. 42. 7.

15. 1. So Menelaus searches for Paris: Homer, *Iliad*, iii. 449.

2. **thristy**; *metathesis* for *thirsty*: cf. *brast*, v. 31; *cruddy*, v. 29; *brent*, ix. 10; x. 38. 3.

5. **fade**; 'vanish': Shakspere, *Hamlet*, i. 1. 157.

16. 3. **seene**; 'proved,' 'tested'; hence 'skilled': IV. ii. 35, "Well seene in everie science"; Shakspere, *Taming of the Shrew*, i. 2. 134, "Well seen in music."

4. **gree**; 'favour': v. vi. 21, "Take it wel in gree"; Chaucer has "receyve in gre"; Skelton, "taken en gre"; Fairfax, "accept in gree." O. Fr. *gré*, *gret*; and the expression, *en gré prendre*, as in the text: Lat. *gratum*, 'pleasing.'

5. **advauncing**; 'extolling,' 'praising,' literally 'push forward'; whence the meaning of 'impel' in II. i. 10, and 'promote' in Shakspere, *Tempest*, i. 2. 80; older and more correct form, *avance*: O. Fr. *avancier*, Lat. *ab*, *ante*: hence *avaunt*.

17. 2. **leaches**; 'surgeons'; the same word as *leech*, the worm; a curious reminder of times when surgery chiefly consisted in blood-letting: A.S. *lǽce*, *lǽcnian*, 'to heal.' Mandeville, *Voiage*, xxiii., makes a distinction between leeches (surgeons) and physicians; none is made in the *Leech-Book* of the tenth century. **abide**; 'attend upon'; Wyclif, *Psalms*, ciii. 27, "All thingis abiden of thee: that thou gyve to hem meete in tyme"; in the A. V., "These wait all upon thee."

4. *Luke*, x. 34, "But a certain Samaritan ... went to him, and bound up his wounds, pouring in oil and wine." **woundës**; dissyllable, the genitive suffix *-es* being pronounced, as in M. E. and A.S.: *v.* v. 23. 8; ix. 31. 4; x. 34. 9; xi. 19. 4, 52. 2, 54, 2.

5. **embalme**; 'pour balm,' 'anoint': IV. vii. 40; *Piers Plowman*, xvii. 69, "Wyth wyn and with oyle his woundes he wasshed, | Embaumed hym and bonde his hed, and in hys lappe hym layde": *v.* II. xi. 49.

7. **divide**; 'play'; literally 'break up slow notes into quick ones': "make divisions in music, which is, the running a simple strain into a great variety of shorter notes to the same modulation" (Nares). A division means several notes, in one part, to one continued harmony in the others; as in florid counterpoint (Banister): III. i. 40, "And all the while sweet Musicke did divide | Her looser notes with Lydian harmony"; Browne, *Brit. Pastorals*, i. 5, explains somewhat differently; Milton, *The Passions*, 4, refers rather to *alternate* singing as in Horace, *Carm.* i. 15. 15, "Imbelli cithara carmina divides." Shakspere, 1 *Henry IV.* iii. 1. 211, "Ditties ... sung ... With ravishing division to her lute"; *Rom. and Jul.* iii. 5. 29, "The lark makes sweet division"; Marlowe, *Jew of Malta*, iv. 4, "She runs division."

18. 2. **seven-mouthed**; Virgil's "septemgeminus Nilus";

Aeneid, vi. 800; Herodotus, ii. 17; reproduced by Fairfax, Tasso, xviii. 8.

4-7. Mandeville, *Voiage*, xxviii., says that in the "Yles abouten the Lordschipe of Prester John, ther ben gret plentee of Cokodrilles that slen men, and eten hem wepynge." Shakspere, *Othello*, iv. 1. 257, "If that ... Each drop she falls would prove a crocodile"; on which Malone quotes from the *English Expositor*: "The crocodile will weep over a man's head when he hath devoured the body ... Wherefore in Latin is a proverbe, *crocodili lachrymae*, crocodile's tears, to signifie such tears as are fained, and spent only with intent to deceive or doe harm"; Herodotus, ii. 69, says the word is Ionic for 'lizard'; *v.* Fuller, *Worthies*, i. 336.

8. **unwares**; occurs again in III. i. 37, and in Fairfax's Tasso, ii. 68; from adj. *ware*, vii. 1.

9. **cares**; by *zeugma* means 'care for one's safety,' when joined with *owne*, and 'distress,' when joined with *anothers*.

19. 2. That; *v.n.* iv. 51. 4.

5. **swownd**; 'swoon'; III. vi. 7; III. vi. 29; both *-n-* and *-d* are adventitious; M. E. *iswoghen*; A.S. *geswógen*; from *swógan*, 'to sough,' 'sigh.'

7. Constr. 'Found in the plight in which she had left him.'

9. **Easterne coast**; whence Night's chariot was about to issue forth. Hesiod, *Theog.* 274, places Night's abode in the west.

20. 1. griesly; 'hideous': II. xii. 6, "Grisely mouth": A.S. *gryslic*, from *ágrýsan*, 'to shudder'; spelt *grysie* in III. xii. 19; doublet, *gruesome*; Germ. *grausig*, *grausam*.

3. Chaucer, *Merchauntes Tale*, 9672, "Night with his mantel, that is derke and rude"; Shakspere, *Rom. and Jul.* iii. 2. 15, "Come, civil night ... with thy black mantle"; Milton, *Par. Lost*, ii. 962, "Sable-vested Night."

4. **mew**; 'prison': II. vii. 19, "Secret mew"; *Sonnet*, lxxx.; originally used in Falconry, *Prompt. Parv.*, "Mu, of hawkys, falconarium"; Chaucer, *Squieres Tale*, 10957. O. Fr. *mue*: from *muer*, 'to moult feathers,' literally 'to change'; Lat. *mutare*; afterwards, in plural *mews*, applied to stabling for horses.

6. **charet**; 'chariot'; O. Fr. *charet*, as in the title of Lancelot, *Le Chevalier à la charette*; dim. of *car*. This imagery occurs often in poetry: Silius Italicus, *Punica*, xv. 284; Euripides, *Ion*, 1150; Milton, *Par. Lost*, ix. 65; Browne, *Brit. Pastorals*, i. 1; Theocritus draws a fairer picture of Night (ii. 166).

9. **rusty**; 'stained with bloody foam.' **as**; 'as if.'

21. 4. unacquainted; 'unfamiliar,' 'uncouth,' as in i. 15. 8. Milton, *Comus*, 180, "Unacquainted feet."

22. 2. Night, according to Hesiod, *Theog.* 123, was the daughter of Chaos the first of things, and mother of Aether and Hemera (the sky and the day), and (*ib.* 211 *sq.*) of Fate, Death, Sleep, and Dreams.

3. One myth (Cicero, *De Nat. Deor.* iii. 21) makes Zeus to be the son of Aether, the son of Night: this was the Zeus Lycaeus: the Cretan Jupiter was the son of Rhea and Cronos.

4, 5. **Dæmogorgons hall**; *i.e.* Erebus, the world of nether Darkness and the abode of Chaos: *v.n.* i. 37. 8.

6. **unmade**; 'before it was made'; *i.e.* before Chaos passed into Cosmos.

7. **Nephewes**; 'descendants'; literally 'grandchildren'; Lat. *nepotes:* II. viii. 29, "But from the grandsire to the nephewes sonne," in reference to the second commandment: "unto the third and fourth generation of them that hate Me"; Ben Jonson, *Catiline*, iii. 3, "When husbands wives, grandsires and nephewes."

23. 3, 4. Homer, *Iliad*, i. 5; xxii. 386; Tasso, *Ger. Lib.* xii. 104. **groning beare**; 'bier surrounded by groaning ('weeping') mourners.'

5. **too dearely deare**; it is strange to find that some of the affectations of 19th century "aestheticism" can claim so high an ancestry as Spenser's occasional Euphuisms.

7. **Aveugle**; Moral Blindness; Fr. *aveugle*, 'blind'; Lat. *ab, oculus*, 'eye.' Spenser adds this personage to the evil brood of Nox: *v.n.* v. 27. 6. **so evill heare**; 'are so ill-treated,' 'are so ill-spoken of'; Ben Jonson, *Volpone Dedic.*, "Being an age wherein poetry and the professors of it hear so ill on all sides"; Milton, *Areopagitica*, 24, "National corruption for which England hears ill abroad"; so Scotch, *ill-hear*, 'to reprove'; Gr. κακῶς ἀκούειν (Herodotus, vii. 16); Lat. *male audire* (Cicero, *Tusc. Disp.* 4. 40).

24. 4. "The prodigious appeal in that one vast line makes Night conscious of her power: Night smiles!"—"Christopher North."

25. 3. **successes**; 'issues,' 'results': Milton, *Par. Regained*, iv. i, "Perplexed and troubled at his bad success"; Ascham, *Scholemaster*, ii., "The good or ill success of the quick and hard witte." **ensew**; *sc.* "to" = *v.n.* iv. 34. 9.

5, 6. In Homer, *Iliad*, viii. 19 *sq.*: if all the gods and goddesses tried their strength against Jove by pulling at the Golden Chain, they could not drag him down to the earth; but, if he chose, he could drag up the Earth by the same means. This has had many interpretations: in Plato, *Theaetetus*, 153, it is treated as a physical allegory for the link between sun and earth—an

ancient foreshadowing of the theory of gravitation; Spenser treats it as a moral allegory; Milton, *Par. Lost*, ii. 1051, takes it literally; Ben Jonson, *Masque of Hymen*, applies it to the marriage-tie.

9. **excheat**; 'gain,' originally 'forfeit': III. viii. 16; a feudal term, 'forfeiture of property to the lord of the fee'; Fuller, *Worthies*, ii. 281, "For the name Escheator cometh from the French *escheior*, which signifieth *to happen* or *fall out*"; Lat. *ex, cadere*, '*to fall*.'

26. 2. **price**; 'pay the price of,' 'atone for': ix. 37. 9. **that**; 'that which.'

6. Duessa was still in her disguise of Fidessa.

27. 3. **wist**; *v.n.* iii. 6. 3, *weet*.

4. **closely**; 'in secret': III. ii. 28; so *close* in v. 29. 9.

6. Hesiod, *Theog.* 223 *sq.* Night was the parent of Deceit, and of Vengeance, Old Age, and Strife.

28. 2. **fowle welfavourd**; an *oxymoron*: 'inwardly foul though outwardly fair': *v.nn.* i. 3. 8; i. 15. 7.

3. **mirkesome**; 'dark': *Prompt. Parv.*, "Myrke, or darke; obscurus"; Scotch, *myrk*; hence M. E. verb *myrken*, in Gawain Douglas and Lydgate.

4, 5. Browne, *Brit. Pastorals*, ii. 1, *fin.*: "All-drowsie night; who in a carre of jet, | By steeds of iron-gray ... drawne through the skye"; Milton, *In Quintum Novembris*, 71 *sq.*, gives names to the horses of Night:—Tuphlon (Blind), Melanchaetes (Blackmane), Siope (Silence), and Phrica (Shuddering). **unlich**; 'unlike'; M. E. *unyliche*; A.S. *ge-lic*, Germ. *gleich*. Spenser ascribes a motley team to both his agents of evil—Pride and Night. Marlowe had this passage and stanza 20. 6 *sq.* in mind in 1 *Tamburlaine*, v. 1. 294.: *v.n.* vii. 32. 5.

6. **softly**; cf. Milton's Siope above, and Val. Flaccus, *Argonautica*, iii. 211, "Lentis haeret Nox conscia bigis."

8. **foming tarre**; 'foaming what was as black as tar'; imitated in Fairfax's Tasso, x. 15. It is with such touches that Spenser intensifies his pictures of horror.

9. **fine element**; 'air'; Milton, *Comus*, 299, "Or some gay creatures of the element"; so too in Scotch. **ramp**; 'rear': VI. xii. 29. Fr. *ramper*, 'to climb'; *rampe*, 'a flight of steps'; Ital. *rampa*, 'a claw'; Germ. *raffen*, 'to snatch'; hence Scotch *rampand*; *rampant* (in heraldry); *romp*.

29. 3. **outward sence**; 'sense of what was going on around **him**,' 'consciousness.'

6. **cruddy**: 'clotted': III. iv. 34; Hawes. *Pastime of Pleasure*, i., "Cruddy firmament," *i.e.* a mackerel sky; Wyclif, *Job*, x. 10;

Scotch, *crudy* for *curdy; Prompt. Parv.*, "Curde, crudde; coagulum."

7. **binden**; *-en* plural indicative termination. **wisely**; 'skilfully,' 'cunningly,' in iv. 4. 2.

30. 2. Homer, *Odyssey*, xvi. 163; so dogs howl when darkness covers the earth at midday on the eve of Pharsalia, Lucan, i. 548; and at the approach of Hecate, Theocritus, ii. 12; *v.* Ben Jonson, *Sad Shepherd*, ii. 1, *fin.*

5. **dismay**; *sc.* "did"; in III. x. 54, "Staring eyes dismay," and in *Daphnaïda*, 564, "Dismall looks dismay," *dismay* stands for the adj. *dismay'd.*

6. II. xii. 36; Ovid, *Met.* x. 452; Chaucer, *Parlement of Foules*, 343, "The oule eke, that of dethe the bodë bringeth."

7. **drery**; 'dreadful,' 'gloomy,' as in stanza 21. 4; *v.n.* vi. 45. 5. **bewray**; 'reveal': *Matthew*, xxvi. 73, "For thy speech bewrayeth thee"; originally 'accuse'; Mannyng, *Handlyng Synne*, 5643. A.S. *be-, wrégan*, 'to accuse.'

31. 3. **Avernus hole**; Avernus was a lake in Campania in Strabo's geography, but a cavern in poetry, over which no birds could fly owing to the deadly vapours it exhaled: hence its name *Aornos* ('the Birdless,' Gr. ὄρνις, 'bird') spelt *Avernus* in Latin; Virgil, *Aeneid*, vi. 242; Homer, *Odyssey*, x. 509. *V.* Sackville, *Induction*, xxx. In Virgil's description of the Descent to Hell, there figure both allegorical personages like Grief, Pain, Disease, etc., and the ghosts of the dead and the damned in Tartarus. While Sackville introduces both into his description, Spenser selects the latter only for his.

4. **bace**; 'low': III. ii. 50, "Hollow voice and bace"; O. Fr. *bas:* hence *bass* (of the voice).

7. **without**; 'without the aid of.' Virgil, *Aeneid*, vi. 129.

8. **chaines**; the Erinyes are likened to chained dogs, let loose upon the impious; Aeschylus, *Choëphorae*, 1043, Ἔγκοτοι κύνες; so *Eumenides*, 222; Sophocles, *Electra*, 1387, Ἄφυκτοι κύνες. **brast**; 'burst' by *metathesis;* M. E. *bresten;* A.S. *berstan.*

32. 2. **rusty**; (1) 'filthy'; literally 'rust-coloured': hence (2) 'blood-stained,' 'terrible,' as in iv. 35. 4; frequently used of weapons in M. E.; Ben Jonson, *Masque of Queens*, "A rusty knife to wound mine arm"; *v.* Percy's *Folio MS.* ii. 570. In both meanings something repulsive is implied, and in the former there is a confusion with *dross*, 'filth': Browne, *Brit. Pastorals*, ii. 1, "Rusty teeth" of Limos (Hunger); Holinshed, i. 391, "Scoured from their *rosse* or filth." *v. Prompt. Parv.* and Halliwell. A.S. *rust*, Germ. *roth*, 'red'; Lat. *ruber*, whence *robigo*, 'rust.'

6. **iron teeth**; borrowed by Fletcher, *Purple Island*, vii. 6.

33. Two of the four rivers of Hell: *v.n.* iii. 36. 6.

1. **Acheron**; Gr. ὁ ἄχεα ῥέων, 'the stream of woe'; Milton, *Par. Lost*, ii. 578, "Sad Acheron, of sorrow black and deep."

3. **Phlegeton**; Gr. φλέγω, 'I burn': *id. ib.* 580, "Fierce Phlegethon | Whose waves of torrent fire inflame with rage."

5. This should have been the action of those upon the banks of Cocytus, 'the river of lamentations.' Note the number of sibilants.

7. Borrowed from Virgil, *Aeneid*, vi. 548, where is described the Prison of Tartarus: Dante, *Inferno*, ix. 32, "Città dolente." Tartarus is described as a House of Punishment in Lucian, *Necyomanteia*, 14, and Plato, *Gorgias*, 523 B; Milton *Par. Lost*, ii. 823, "From out this dark and dismal House of Pain."

34. 1-3. The three-headed Cerberus with snakes around his neck, is Virgil's: *Aeneid*, vi. 427 *sq.*

4. Hesiod's description, *Theog.* 311, Κέρβερον ὠμηστήν. **lilled**; 'lolled'; "To pant and bee out of breath, or lill out the tongue as a dog that is weary": Florio in Halliwell.

6. **gnarre**; 'snarl'; Germ. *knurren*.

7. **appease**; Spenser with great art refrains from specifying the means, in this following Sackville, *Induction*, 72. Virgil's Sibyl throws it a medicated sop, and Virgil in Dante, *Inferno*, vi. 25, a clod of earth; Orpheus appeased it with the music of his lyre, Euripides, *Alcestis*, 360. **taile**; Horace, *Odes*, ii. 19. 30.

9. Virgil, *Aeneid*, vi. 247.

35. Homer, *Odyssey*, xi. 576 *sq.*; Virgil, *Aeneid*, vi. 595 *sq.*; Ovid, *Met.* iv. 457 *sq.*, and x. 41 *sq.*; Propertius, iv. 11. 23 *sq.*

1. **Ixion**; king of the Lapithae; he abused the hospitality of Zeus by aspiring to Hera's love, and was chained by Hermes to a fiery wheel rolling perpetually in the air of Hell.

3. **Sisyphus**; for betraying the designs of the gods, was condemned to roll uphill a huge marble block, which, as soon as it reached the top, rolled down again. **reele**; 'roll'; still so spelt intransitively, and as a substantive; *a Scotch reel*; cf. M. E. *cheese* for *choose*, *keele* for *cool* (*Morte d'Arthur*, ii. 180).

5. **Tantalus**; for divulging secrets entrusted to him by Zeus, was punished by being placed in a lake in the nether world, whose waters withdrew from his lips when he attempted to quench his thirst: IL. vii. 58.

6. **Tityus**; a son of Gaea, who for an assault upon Artemis was cast into Tartarus, where he lay outstretched, covering nine acres, with two vultures devouring his liver.

7. **Typhœus**; a monster with a hundred heads, and father of the winds; killed by Zeus with a thunderbolt, and buried under

Mount Etna. **gin**; 'rack': Spenser transfers to Typhoeus the punishment of the bed of Procrustes (Plutarch, *Theseus*, xi) or of the mediaeval rack. O. Fr. *engien*, 'skilful contrivance'; used in Chaucer, *Squieres Tale*, 322, for the Horse of Brass in *Alisaundre*, 548, of astronomical instruments; in *Roman de Renart*, Bartsch. 210, of fishing-tackle. Lat. *ingenium*; perhaps a different word from M. E. *gin*, 'snare'; Scand. *ginna*, 'to deceive'; although O. Fr. *engien* is also used in this sense.

8. **Theseus**; the great hero of Athens: in punishment for an attempt to carry off Persephone from Hades, he was fixed immovably to a rock in Tartarus, until released from it by main force by Hercules.

9. **leke**; VI. viii. 24, "Yet is the bottle leake." The Danaides, the fifty daughters of Danaüs, slew their husbands at the instigation of their father, and were condemned in Hades to pour water everlastingly into a vessel full of holes.

36. 2. So the torments of the damned in Tartarus cease when Orpheus utters his complaint to the music of his lyre.

6. **uneasy**; 'from which ease is banished'; so used of a *thing* in Shakspere, 2 *Henry IV.* iii. 1. 10.

7. **Aesculapius**; the god of medicine and a son of Apollo, slain by Jupiter with a flash of lightning for restoring the dead to life, lest men might become immortal, and Pluto have no subjects in future.

8. **remédilesse**; 'from which there was no release'; so accented again in vii. 51. 8.

9. **redresse**; 'reunite,' 'revive'; reflex. in Chaucer, *Troil. and Cres.* ii. 969, "But right as floures through the cold of night | Yclosed, stoupen in hir stalkës lowe, | Redressen hem ayen the Sunnë bright"; O. Fr. *redrecier*; Lat. *re, dirigere*, 'to direct.'

37-39. The story of Hippolytus.

40. 3. **fates**; 'the fated term of life'; alluding to the thread of life spun by the three Fates or Parcae.

4. This is not in accordance with Pindar's account: *Pythia*, iii. 57, nor with Eratosthenes, who places him among the constellations under the name of *Ophiuchus*. Spenser by modifying the story introduces a striking picture illustrating the proverb "Physician heal thyself."

5. Virgil, *Aeneid*, vii. 773.

41. 2. **weary**; *sc.* through this unusual journey to Hell.

8. **fordonne**; 'utterly undone': Mandeville, *Voiage*, v., says the Saracens white-washed the walls of the churches, "for to fordon the Ymages of Seyntes that weren peynted on the Walles." A.S. *fordón*, Germ. *verthun*, 'to consume.'

42. 5. **Is**; 'is it'; this omission of the impersonal pronoun is common in O. Fr. and Ital.: i. 30. 9, ii. 27. 4. **dew**; 'due to me'; *sc.* for the benefits he had conferred upon suffering humanity.

7. "Thou biddest me to eeke (my) crime (so that it may be) redoubled with new vengeance"; *redoubled* being *proleptic.*

8. **eeke**; 'increase': III. ii. 35. A.S. *écan*; adj. *ece*, 'eternal'; hence conj. *eke*, 'also'; Germ. *auch*, and M. E. compound *tekkan thatt* (A.S. *to-écan thaet*) 'besides that.' **defray**; 'appease': IV. v. 31, "That nought but dire revenge his anger mote defray"; literally 'pay the cost of'; Fr. *defrais*, from either Low Lat. *de, fredum*, 'fine,' or Lat. *fractum*, 'cost'; literally 'what is broken' (Brachet).

43. 3. **thing**; 'anything'; used like Fr. *rien.*

4. **that**; '*her* that'; omission of the antecedent.

5. **Now**; 'now that thou art.'

8. **else**; 'already,' 'before': a Scotticism: *v.* Jamieson.

9. **never to be donne**; 'eternal.'

44. 2. 'He *ransacked* his wounds,' in the language of the *Morte d' Arthur* (iii. 73 *et al.*). **cunning**; *v.n.* iv. 4. 2.

6. **cure**; 'care'; freq. in M. E. in the phrase *take in cure*: *e.g.* in Hawes and Chaucer. Lat. *cura*; unconnected with A.S. *cearu*, 'care.'

8. **timely**; as distinguished from this extraordinary journey.

9. **recure**; 'recover,' 'refresh'; *recure* (Lat. *re, cura*, 'care') and *recover* (Lat. *recuperare*, 'to make good again,' are different words, but Spenser uses them as synonymous: ix. 2. 2, x. 2. 9, IV. iii. 20, IV. iv. 37; so Chaucer, *Rom. of the Rose*, 4922, "Freedome of kinde so lost hath he | That never may recured be." Herrick, *Hesperides*, "If wholesome diet can recure a man."

45. 1. **noyous**; *v.n.* xi. 50. 9.

4. **albee**; 'albeit,' 'although': *Shep. Cal., April*, 119.

5. **throughly**; 'thoroughly'; IV. xii. 18; freq. in Shakspere: *v.n.* i. 32. 3. **were**; subjunctive sing. agreeing with nom. *he* understood, *woundës* being a nom. absolute.

7. Common Sense, which the Dwarf here personifies, points out that pride will have a fall, and that the fallen are miserable. Contrast this with the fair company of iv. 7. 14; v. 3: *v.n.* i. 6. 1.

9. Thomson allegorizes the miseries of indolence by a Lazar House that stands revealed when the charms of the Castle of Indolence vanish.

46. 1. Construction—"As ruefull a sight as could," etc.

4. **mortgaging ... lives**; an *oxymoron*: 'pledging their lives to a living death,' in becoming the slaves of covetousness.

9. **dye**; either literally, or 'die a living death' as in viii. 38. 4, and Milton, *Par. Lost*, x. 787 (Church).

47. This list was suggested by that in Chaucer's *Monkes Tale*. This tale was in imitation of Boccaccio's *De Casibus Illustrium Virorum* ('Falls of Great Men'). Similar lists are given in Lydgate, *Falls of Princes*, and Sackville, *Mirror of Magistrates*. Of those named by Spenser, many occur in Chaucer, and one—Nebuchadnezzar in Gower, *Conf. Amantis*, i., which treats of pride.

1-3. Nebuchadnezzar; *Daniel*, iii., where he commands his subjects to worship the golden image he sets up in Dura, which was, however, not his own, as Spenser implies, but that of the Assyrian god Bel-Merodach.

5. *Daniel*, iv. 32, where he "eats grass as an ox"; this was the disease Lycanthropy, from which he suffered for four years.

6. **Crœsus**; the last king of Lydia, who showed Solon all his treasures and then asked him whom he thought to be the happiest man. He was overthrown by Cyrus, B.C. 546: Spenser refers to the belief that Cresus died a violent death: Chaucer, *Monkes Tale*, 3949, "An hanged was Cresus, the proude king."

8. **Antiochus**; IV.; surnamed Epiphanes ('Illustrious') and Theos, king of Syria, captured Jerusalem twice—B.C. 170 and 168—when he endeavoured to root out the Jewish religion and introduce the worship of the Greek gods; died raving mad, B.C. 164; whence he was called Epimanes ('Mad'), in parody of his title.

9. **daunst ... on**; *i.e.* 'insulted'; Josephus, *Antiq.* xiii. 5-9, "And when the king had built an idol altar upon God's altar, *he slew swine upon it*"; 1 *Maccabees*, i. 54.

48. 1. **Nimrod**; *Genesis*, x. 9, "He was a mighty hunter before the Lord," according to its metaphorical interpretation of a powerful *raider* upon neighbouring nations (l. 2). He was "the first monarch," and established an empire in Shinar (Babylonia) and extended it over Assyria. Pride led him to build the Tower of Babel: Josephus, *Antiq.* i. 4.

2. **warrayd**; 'waged war against,' 'laid waste': II. x. 72, "And puissant kings, which all the world warrayd." O. Fr. *guerroier*; *guerre*; M. E. *werre*; hence *war*.

3. **Ninus**; the eponymous founder of Nineveh or Ninus, and husband of Queen Semiramis. He allowed his wife to rule over Asia for five days, and she availed herself of this opportunity to cast him into a dungeon, where she put him to death.

Lyndesaye, *Monarchie*, 1968, makes him, not Nimrod, the first monarch.

7. **native** ; 'of whom he was begotten,' 'his own.'

8. **Ammons sonne** ; Alexander the Great, who, during his Egyptian expedition, visited the oracle of Jupiter Ammon in the Libyan desert, and was saluted as that god's son by the priests : Plutarch, *Alexander*, 18. *Ammon* was represented with the head of a ram, and was the god, originally, of a pastoral race—the Ethiopians ; identified, later, with the Greek Zeus.

9. Alexander died of poison, according to Plutarch ; or of excessive drink : Arrian, vii. 24 ; Diodorus, xvii. 117.

49. 4. **Antique** ; 'ancient' ; Lat. and Fr. use.

5. **Romulus** ; Spenser adopts the story that he was murdered, and his body mangled, by the Senators : Livy, i. 16.

6. **Tarquin** ; surnamed Superbus ; last king of Rome, banished B.C. 510 ; after the crushing of his last hopes at the battle of Regillus, he fled to Cumae, where he died in miserable old age. **Lentulus** ; surnamed Sura ; a member of one of the haughtiest patrician families of the gens Cornelia ; he joined the Catiline conspiracy with the hope of becoming its head ; on its failure, he was deposed from office, and strangled in the Capitoline prison, B.C. 62 : *v.* Plutarch, *Cicero*, 17, for instances of this man's arrogance.

7. **Scipio** ; Cornelius, surnamed Africanus, the conqueror of Hannibal ; he was accused of peculation, and quitted Rome for ever ; he died B.C. 183, and directed that his body should not be buried in the ungrateful city : *v.* Livy, xxxviii. 50 *sq.*, for an account of his proud bearing at his trial. **Hannibal** ; after his defeat at Zama and subsequent flight from Carthage, was a refugee at the court of Antiochus at Ephesus, and then of Prusias, king of Bithynia : took poison to avoid falling into the hands of the Romans, B.C. 183.

8. **Sylla** ; Cornelius, the Dictator : said to have died a loathsome death, the result of drunkenness and depravity, B.C. 78. **Marius** ; seven times consul ; rival of Sylla, whose triumph led to his flight, capture and imprisonment, and subsequent refuge among the ruins of Carthage ; died B.C. 86.

9. **Caesar** ; Julius ; assassinated, B.C. 44. **Pompey** ; surnamed Magnus ; murdered when he landed in Egypt, a fugitive after the battle of Pharsalia, B.C. 48. **Antonius** ; Marcus ; committed suicide in Egypt, whither he had retired after the battle of Actium, B.C. 30.

50. 2. *Ephesians*, v. 22 *sq.*

3. **Semiramis** ; mythical queen of Assyria : Diodorus, ii.,

whom Lyndesaye follows, *Monarchie*, 2863 *sq.*, narrates the story of her pride and crimes.

5. **Stenobœa**; Sthenebœa, wife of Proetus; drank hemlock on being slighted by Bellerophon: Aristophanes, *Frogs*, 1049 *sq.*

6. **wilfull**; an adverb in sense.

7. **Cleopatra**; such is the account of her death in Plutarch, *Antony*, 85. Chaucer's account is somewhat different: *Legend of Good Women*, 679 *sq.*

9. **moe**; 'more'; in M. E. *mo* refers to *number*, A.S. *má*; *more* to *quality*, A.S. *mára*: *v.n.* iii. 43. 9.

51. 4. **wasted** ... **decay**; 'ruin brought on by squandered wealth'; *decay*, in the literal Latin sense of 'downfall'; hence 'death' in II. viii. 51, "More glory thought to give life then decay"; O. Fr. *decaer*; Lat. *de, cadere*, 'to fall.'

52. 1. **careful**; 'full of cares,' 'sorrowful': II. vi. 47.

2. **ensample**; 'warning'; this corrupt form occurs in O. Fr. and arose from the spelling *essemple* in O. Fr. **their**; objective possessive, '(sight) that they presented.'

53. 2. **For**; 'on account of.' **Lay-stall**; 'dung-hill': Ben Jonson, *Every Man in his Humour*, ii. 5. 51. Nares quotes from Stowe's *Survey of London*, "A leystall of filth and rubbish."

4. **remorse**; 'pity': III. vii. 43.

9. Contrast this spectacle that offers itself to the knight on leaving the house of Pride, with that which met his view when he entered it. The change has been wrought by Common Sense (of which the knight had taken leave when he entered this house) that opens his eyes at last to the true nature of the sin of pride (stanzas 45, 52).

CANTO VI.

1. 3. **bewaile**; 'bring about'; literally 'choose'; the rock had *chosen out* the ship in order to make a wreck of her. Scotch, *to wale*; Germ. *wählen*, 'to choose'; Henryson, *Complaint of Creseid*, "Wailid wine," ('choice wine').

6. **foolhappie oversight**; 'foolish neglect that has ended luckily'; *foolhappie*, 'lucky without prudence.' Neither Nares nor Halliwell gives other instances of this expression; other rare compounds are *fool-large* ('wasteful'), Chaucer, *Personnes Tale*, *fool-hastif* ('hasty'), Gower, *Conf. Amantis*.

9. **escapt**; *sc.* 'from the fate of.'

2. 2. **leave**; infinitive governing the objective, *Duessa*.

3. This is the first time, since the Redcross Knight has forsaken Una for Duessa, that a thought of her passes through his

mind; "sad" ... "more sad" show how his heart wavered between the two. **dreed**; *v.n.* Introd. 4. 9.

4. **unkind**; 'foreign to her nature': *v.n.* iii. 28. 7; i. 26. 2.

7. **had**; 'would have.'

3-5. Lawlessness assaults Truth.

6. 2. **thrilling**; *v.n.* iii. 42. 7. The tautology in this line is meant to indicate repetition—'shriek upon shriek.'

5-8. The heavens sympathize with Una when she seems past earthly aid. **Phœbus**; so Helios turned away his face in horror at the unnatural banquet of Thyestes: Lucan, *Pharsalia*, i. 544; so Milton, *Par. Lost*, x. 687, "At that tasted fruit | The sun ... turn'd his course intended." **implyes**; *v.n.* xi. 23.

7. 1. **exceeding thought**; III. v. 27, "Providence hevenly passing living thought"; *Philippians*, vi. 7.

4. 2 *Timothy*, iv. 17; *Psalms*, xxii. 21.

7. **Faunes**; Faunus, among the Romans, was the god of fields and shepherds: from his manner of delivering oracles by means of spectral appearances and terrifying sounds, there arose the notion of a plurality of fauns (Fauni), represented as monsters, half man, half goat. Faunus was identified with the Arcadian Pan, and the fauni with the Greek satyrs. **Satyres**; represented the luxuriant powers of nature, and were connected with the worship of Dionysus; fond of sensual pleasures; represented with pointed ears, snub nose, little horns, goat's legs and a tail; the Doric form of the name, Τίτυρος, also means a he-goat.

8. **rownd**; 'dance': Fletcher, *Faithful Shepherdess*, i. 2, "Tread we softly in a round"; Herrick, *Hesperides*, "Tripping the comely country round"; Ovid, *Met.* xiv. 637.

9. **Sylvanus**; the Roman god of fields and forests; a cheery old man: Ovid, *Met.* xiv. 639; and, like the Satyrs, fond of sleeping: Virgil, *Ecl.* vi. 14. What a contrast between these rural pleasures and those of Pride's court, and in what adorable a light does Una appear, teaching the truth to these sylvan people (stanza 19) while the Redcross Knight is being led astray by falsehood and pride!

8. 5. **incontinent**; 'without delay'; literally 'without restraining oneself'; O. Fr. and Fr. *incontinent*, adverb.

7. **rablement**; 'rabble'; Bunyan, *Pilgrim's Progress*, 89, "The Prince of this town with all the rablement his attendants"; in Northern Eng. the word means 'silly talk.'

8, 9. Spenser here gives a fine moral turn to mythology. The fauns and satyrs were a source of terror to rustics: (Theocritus, xiii. 44; Ovid, *Heroides*, iv. 50). Sansloy, who has intrepidly faced and slain a raging lion, yet flies from these harmless

people: *Proverbs*, xxviii. 1, "The wicked flee when no man pursueth."

9. 3. **fayre ... face**; *i.e.* 'with her fair face blubbered'; **blubbred** being predicative; 'swollen with weeping': III. viii. 32, "And blubbred face with tears of her faire eyes"; v. i. 13, "Blubbred eyne." So is all comic idea absent in Marlowe, *Tamburlaine*, v. 1, 'Let us have hope that their unspotted prayers, | Their blubbered cheeks." The word has its present contemptuous meaning in Browne, who speaks of his "blubbering pen" shedding "sable tears," *Brit. Pastorals*, i. 5.

10. 5. **Of**; 'on'; 'off' is used similarly in Mod. Eng.

8. **lim**; 'limb'; M. E. and A.S. *lim*; *-b* is adventitious; orig. 'twig,' 'branch broken off.' Root LAM, 'to break': hence *lame*, the slang term *lam-basting*.

9. **chaunge**; viz. the change of the cause of its fear, from the wolf to the lion.

11. 3. **salvage nation**; Thomson transferred this idea to his description of the British people, till taught civilization by Sir Industry: *Castle of Indolence*, ii.: *v.n.* vi. 20.

5. **frowning forheades**; *i.e.* it is the frowning *expression* of their foreheads that they lay aside.

6. **rustick horror**; 'shaggy hair such as rustics have'; *horror*, objective of *with*; literally 'a bristling': Milton, *Comus*, 38, "The nodding horror of whose shady brows." Lucan, v. 154, "Horrore comarum"; Lat. *horrere*, 'to be rough'; root GHARS, whence *hirsute*: *v.n.* vii. 31. 1.

9. **backward bent**; like a goat's: *v.n.* vi. 7. 7. **her**; object of *obay*, on which depends the infin. *to put away*, l. 8: '*in order* to put away (allay) her fear.'

12. 1. **doubtfull**; 'fearful': III. i. 22, "In such distresse and doubtfull jeopardy": *v.n.* i. 10. 7.

2. **single**; 'weak'; Shakspere, *Tempest*, i. 2. 432, "A single thing as I am now"; Ben Jonson, *Every Man out of his Humour*, "That had been single indeed." **their ... truth**; 'the sense of honour of these savages,' that will lead them to respect her unprotected state.

4. **learnd**; 'taught': *Psalms*, cxix. 66, "O learn me true understanding and knowledge"; *The Plowman's Crede*, 402, "Lerne me my crede": so *leren* freq. in M. E. Now a *provincialism*. **hasty trust**; *sc.* in believing Archimago to be the Redcross Knight.

13. 4. **suspect of crime**; 'suspicion of reproach or of being accused,' for being in such company; *crime*, 'blame,' 'slander': II. xii. 75. Lat. *crimen*, 'accusation.' For the subst. *suspect*,

cf. Gascoigne (Chalmers's *Poets*, ii. 531), "A Lady ... wronged by false suspect."

9. **olive**; the sign of peace: so in II. ii. 31, an "olive girlond" is the meed of "sacred Peace."

14. 3. **horned**; 'horny'; meaning their hoofs. **weare the ground**; this unusual expression for 'dance' is meant to indicate the *energy* of their movements.

7. **weake steps**; this departure from Greek mythology in representing Sylvanus as *infirm*, is insignificant. The feeble steps and crutch of Sylvanus are symbols of bodily debility joined, however, with the sensuousness of youth (stanzas 16, 17), typified by the ivy round his waist; his is a grey head over a young heart; an animal old age without spiritualizing wisdom.

8. **stadle**; 'sapling torn up by the roots,' 'staff'; properly 'young trees left *standing* when the undergrowth is cut down': Tusser, *Husbandrie*, *April*, "Leave growing for staddles, the likest and best"; in Scotch, *stathel* is a prop for a stack of grain. Spenser follows Virgil, *Georgics*, i. 20.

9. **yvie**; sacred to Bacchus (Ovid, *Fasti*, iii. 767) and typifying [redacted]

15. 2. **Or**; 'whether.' **Bacchus** ... **fruit**; *i.e.* grapes. **invent**; 'discover,' 'come upon': Lat. use, *invenire*: III. v. 10, "Till him alive or dead she did invent"; so in Aubrey's *Lives*, Harvey is called the Inventor of the circulation of the blood.

3. **Cybele**; or Rhea, wife of Cronos and "mother of the gods"; said to have purified Dionysus; hence the orgies of Bacchus were, in Phrygia, confounded with those of Cybele, celebrated by her priestesses, the Corybantes, with maniac shrieks and the confused din of musical instruments.

6. **mirrhour**; 'model,' 'example,' of beauty; a frequent use of the word: hence 'warning' in v. ii. 19.

7. **intent**; 'gaze': *v.n.* xi. 33. 2; Ben Jonson's *Cynthia's Revels*, i. 1, "My soul | Like one that looks on ill-affected eyes | Is hurt with mere intention on their follies." Lat. *intendere*, 'to stretch towards'; whence Fr. *entendre*, 'to hear.'

8. **Dryope**; a shepherdess-princess of Aechalia; the playmate of the Hamadryads or forest nymphs, metamorphosed into a lotus flower. She is called "black-eyed Dryope" by Fletcher.

9. **Pholoe**; this nymph must be a creation of Spenser's imagination, helped by the euphuistic jingle that the adjective *foule* affords.

16. 1. Abject adoration is characteristic of uncivilized races.

2. **Goddesse of the wood**; Heliodorus, *Aethiop.* i. 2, where Chariclea is mistaken for Artemis (line 8) or the indigenous Isis.

The origin of this exquisite gallantry is Homer, *Odyssey*, vi. 149 *sq.*, where Ulysses pretends to mistake Nausicaa for a goddess—Artemis: *v.* Fletcher's *Faithful Shepherdess*, i. 1; Milton, *Comus*, 267; Shakspere, *Tempest*, i. 2. 421.

7. Venus was a laughter-loving goddess: cf. Homer's epithet for her, *φιλομμειδὴς Ἀφροδίτη*.

9. Thus was the Arcadian Artemis equipped; and thus too was Spenser's own Belphoebe (II. iii. 27 *sq.*).

17. 2. Cyparissus, a youth of Cea, beloved by Apollo and Sylvanus. He inadvertently killed his own favourite stag, and through grief was metamorphosed into a cypress tree. In memory of his friend, Sylvanus henceforth carried a cypress staff in his hand. He is called "Silvanus' boy" by Fletcher.

4. **to**; 'compared with.'

5. **he**; Cyparissus, according to the myth, though the construction seems to point to "Sylvanus" as the antecedent.

8. **n'ould ... joy**; 'would not afterwards rejoice,' 'never regained his cheerfulness.' *n'ould*; such compounds of the negative are frequent, *e.g. n'is* (ne is), *note* (ne wot), *note* (ne mote), *n'ill* (ne will), *n'as* (ne has), in Spenser; and *nes* (ne wes 'was'), *neth* (ne hath), *nele* or *nole* (ne will or wol), *nyteth* (ne witeth), *nad* (ne had), *nere* (ne were), etc., in M. E.

9. **annoy**; 'distress,' 'chagrin'; O. Fr. *enui*. Lat. *in odio habui*, 'I am tired of'; lit. 'I hate': not connected with Lat. *nocere*, 'to hurt,' though it long had the stronger meaning of 'injury': Shakspere *Richard III.* v. 3. 156: *v.nn.* i. 23. 7; x. 24. 3.

18. 1. **Hamadryades**; nymphs coming into existence and dying, with the trees in which they dwelt; Gr. *ἅμα*, 'together with,' *δρῦς*, 'forest tree.'

3. **Naiades**; nymphs of fresh water (as distinguished from Nereides and Oceanides) presiding over springs, rivers and lakes; they were fond of joining the fauns and satyrs in their dances (Horace, *Odes*, i. 1. 31); hence the epithet "light foot."

6-9. These "salvage people" are impulsive in their loves and hatreds, and take no care to conceal either.

8. **woody kind**; either (1) 'their wood-born nature' (*v.n.* iii. 28. 7) or (2) 'their kindred or congeners of the woods'; the antecedent of *their* being either *Naiades* or *Satyres* accordingly.

19. 1. Cf. the frequent use of such contradictory expressions in the letters and speeches of knights and ladies in romance, and the parody of them in the signature of Olivia as "The Fortunate-Unhappy," to the letter to Malvolio in Shakspere, *Twelfth Night*, ii. 5. 172. Una was luckless in her separation from the knight, lucky in meeting with her present friends.

2. **Did ... content**; 'was well-pleased,' 'strove gladly'; *content* has a sense of *active* delight in Elizabethan English (*e.g.* Shakspere, *Tempest*, v. 170; *The Returne from Pernassus*, 1243); Fr. *content*, 'pleased.'

6. **in vayne**; 'blindly'; not as divine Truth, but as a sylvan goddess.

7-9. Spenser's "salvage people" are meant for ignorant Christians. The charge of idolatry was early brought against the primitive Christians by Jews and Mahomedans on the ground that they worshipped images and pictures. It was revived by Julian the Apostate. St. Helena, the mother of the emperor Constantine, by her discovery of the true Cross, and John of Damascus by his defence of Image-worship, gave a countenance to idolatrous practices among ignorant members of the Church. In England itself, in the *Laws of King Alfred*, the second Commandment—against idolatry—is omitted, and another substituted. "Christopher North" looks upon the fauns and satyrs as an allegory for the rude and unregenerate man, ready to accept Truth, but yielding her only a blind homage.

9. Spencer alludes (1) to the Feast of the Ass, in commemoration of the flight into Egypt (*Matthew*, ii. 14), in which a maiden seated on an ass was carried in procession to the church; after the service, "the priest instead of the benediction brayed three times, and the congregation answered by a general *hee-hawing*" (Chambers, *Book of Days*, i. 113): or (2) to Mid-Lent ceremonies observed in his own days:—from the circumstance of Christ's entry into Jerusalem (*Matthew*, xxi.) arose a popular custom of drawing in pageant a wooden ass to the door of the church on Palm Sunday, before which the parson prostrated himself, while the people strewed branches of trees and palm leaves upon the ground. (Brand, *Pop. Antiq.* i. 124). Such abuses of Christian worship are traceable to Pagan rites: Aristophanes, *Frogs*, 159, Ὄνος ἄγων μυστήρια, and Phaedrus's fable based on this. The blind homage of the fauns sees no difference between the substance and the symbol—between Una and her image, nor between essence and accompanying accident—Una and her ass.

20. 1. knight; Sir Satyrane: typifying Natural Heroic Activity; representing the natural religion of the woods, but not yet equipped with "the whole armour of God"; a savage loving Truth, but unfit as yet to be her champion. He is what the Redcross Knight was when still a "clownish young man."

2. **By ... occasion**; 'opportunely'; **just**; 'at the right moment'; *occasion*; 'opportunity'; like Lat. *occasio*; Wyclif, 2 *Corinthians*, xi. 12; Shakspere, *Twelfth Night*, i. 2. 43, "Till I had made mine own occasion mellow."

5, 6. Sir Satyrane is thought to stand for Sir John Perrot,

Lord President of Munster, of whose administration Holinshed, vi. 369, says "the sword and the law he made to be the foundation of his government," by the former subduing a rebellion, by the latter ensuring peace and security, so that a man might travel in Ireland "with a white sticke onelie in his hand."

7. Plaine; 'simple,' 'honest.'

9. **glorious**; 'boastful'; Lat. *gloriosus*, as in Plautus's play, *Miles Gloriosus*: II. iii. 4, "But in his kestrell kind | A pleasing vaine of glory he did find," referring to Braggadocchio.

21-23. 4. **Thyamis** (Gr. *θυμός*, 'passion') is the impersonation of Animal Passion, and daughter of **Labryde** (Gr. *λάβρος*, 'turbulent,' 'greedy'), representing the lower Appetites, and a fit parent for Thyamis. **Therion** (Gr. *θήριον*, 'wild beast') is a wild beast of a man, an Adonis or Thammuz without his beauty, neglecting his wife, who falls into the clutches of a Satyr. Sir John Perrot was a natural son of Henry VIII., and a native of Pembrokeshire. Thomson imitates Spenser in the parentage of his Knight of Arts and Industry (*Castle of Indolence*, ii., where he is the son of Sir Selvaggio and of Dame Poverty), and in his education ("He of the forest seem'd to be the son").

8. **busie payne**; 'diligent labour': III. v. 31; Chaucer, *Squieres Tale*, 509, "Under plesaunce and under bisy peyne"; frequent in Hawes, *Pastime of Pleasure*, i., iv., viii. etc.

24. 2. **bastard**; 'mean,' 'contemptible': literally 'low-born.' O. Fr. *fils de bast*, 'son of a pack-saddle.' The word had a wider application formerly: in the early dramas, to a kind of wine (*v.n.* Dodsley, iii. 257); in *The Returne from Pernassus*, 873, to a kind of dogs; in O. Fr. to artillery; and in Strutt to swords.

3-7. This was like the education bestowed upon Rogero by his uncle Atlante: Ariosto, *Orl. Fur.* vii. 5. 7; and like the training of the Thessalian *toreadors*, in taming and riding wild bulls.

25. 3. **horrid vew**; 'rough appearance': *v.n.* viii. 31. 1.

8. **Libbard**; 'leopard'; M. E. *lebbarde*, *libart*; O. Fr. *liepart*, *leupart*; Lat. *leo*, 'lion,' *pardus*, 'panther.'

26. 1. **make . more**; 'test it better': VII. vii. 27; Shakspere, 1 *Henry IV.* iv. i. 9, "Nay, task me to my word; approve me, lord."

2. **compell**; 'drive together'; Lat. use, Virgil, *Ecl.* ii. 30; *v.n.* i. 5. 9.

4. **Pardale**; Gr. *πάρδαλις*, 'female panther.' **cruéll**; French accent.

6. **equall**; *i.e.* 'side by side'; so Lat. *aequus*, 'level.'

9. **tyrans**; the excrescent *-t* is absent again in *Shep. Cal.*, *Oct.*

98, "Tyranne fell," and freq. in Sydney's Poems: present in O. Fr. *tirant*; Mod. Fr. *tyran*.

27. 4. Latin construction. *v.n.* Introd. 3. 9.

5. Browne, *Brit. Pastorals*, ii. 5, reproduces this as a simile.

28. 1. **all**; adv. 'from head to foot.'

3. **revokt**; 'called back': III. xi. 21; Lat. use *revocare*.

29. 2. **raught**; 'reached': M. E. past tense of *rechen*; A.S. *raécan*, *raéhte*.

3. **of name**; 'nobler,' 'worth taming'; as opposed to "rattes and myce and such smal dere": this use of the expression seems peculiar: *v.* xii. 13. 8.

5. **haught**; 'high,' 'lofty'; more correctly spelt *hault* in VI. ii. 23; older form *hautaine*; O. Fr. *hault*, *haultain*; Lat. *altus*, 'high.'

9. **blown**; 'blasoned' as in Introd. i. 8: *sc.* by the Golden Trumpet of Fame (Chaucer, *Hous of Fame*, iii. 485; Statius, *Thebaid*, iii. 426 *sq.*).

30. 4. **ofspring**; 'ancestors from whom he was sprung': II. x. 69; lit. 'origin': Fairfax's Tasso, iv. 9, "Above the sun, whence you your offspring take."

8, 9. This allegorizes the spread of the Reformation from the Universities to the rural districts; though, more strictly interpreted, it should be the imparting of divine truth to the unregenerate natural man. **redound**; *v.n.* iii. 8. 1.

31. 3. **compare**; **'review'**: *v.n.* iv. 28. 5.

5. **Blaming of**; this construction still survives as a *vulgarism*; "a blamin' of."

9. **discipline**; 'teaching'; Chaucer, *Persones Tale*, *fin.*: "Bodily peine stout in discipline, or teching, by word, or by writing, or by ensample." The word, in Elizabethan times, was appropriated by the Puritans for *their* Reform of the Church: Ben Jonson, *Alchemist*, iii. 1; *Bartholomew Fair*, i. 1, "The beauteous discipline."

32. 9. **arise**; 'depart'; this is the common use of the word in Scripture: *e.g. Genesis*, xxxi. 13; *Luke*, xv. 18; in Greek, ἀναστάς, past of ἀνίστημι, 'I arise,' 'I set out.'

33. Una cannot be blamed for her action; she had repaid richly the kindness of the satyrs by imparting to them the precious gift of truth; but Sylvanus was not to be trusted—he had "burnt in his intent,"—and Truth could not be permanently safe among those who had not been born a second time in the spirit (1 *Peter* i. 23).

5. **it**; *i.e.* the news of Una's departure.

6. Construction—"Or ever to hope to recover," etc.

7. **that**; 'who'; antecedent *he*. This habit of moralizing in the midst of a narrative well suits Spenser's "deepe conceites," and has been imitated, both seriously and in parody, by the "Spenserians."

34. 3. **forwandring**; 'straying,' lit. 'wandering away from'; III. xi. 20: *v.n.* i. 5. 8.

5. **To weete of newes**; besides Una's particular motive, this was the usual custom on meeting strangers: *v.n.* i. 30. 4.

35. 1. **forworne**; 'tattered,' lit. 'much worn.'

5. **As**; 'as if.'

7. **Jacobs staffe**; "A pilgrim's staff; either from the frequent pilgrimages to St. James of Compostella" (in Galicia) "or because the Apostle St. James" (*Jacobus* in Latin) "is usually represented with one": Nares. *Daphnaïda*, 41. From its cross-like shape, the word came to mean an instrument for taking heights and distances: Ben Jonson, *Every Man out of his Humour*, *init.*; Butler, *Hudibras*, ii. 3; Marlowe, 2 *Tamburlaine*, iii. 3. There is a different use of the expression in Shakspere, *Merchant of Venice*, ii. 5. 35.

36. 6. **croslet**; 'small cross'; prop. a cross crossed towards the extremity of each limb: a term in heraldry.

8. **red**; 'seen,' 'perceived': *v.n.* i. 22. 9.

37. 4. **dying**; 'death like'; so *deadly* in i. 36. 6.

5. **lightly**; 'quickly'; very common in this sense in *Morte d'Arthur*, *e.g.* iii. 336, "But now goe againe lightly, for thy long tarying putteth me in jeopardie of my life"; and among Tennyson's archaisms, *e.g.* *The Passing of Arthur*, "Watch what thou seëst and lightly bring me word."

8. 'The further details, as yet unknown, that have caused her grief.' **processe**, 'way in which something happens,' 'details': Shakspere, *Merchant of Venice*, iv. 1. 174, "Tell her the process of Antonio's end." **hidden**; in sense qualifies *process*, by *hypallage*.

9. **can**; *sc. he*; antecedent omitted: *Latinism*.

38. Archimago avoids committing himself by any circumstantial details; he dexterously puts them away with a "What more?" but harps upon his own pretended emotions at the time.

4. **sory**; 'painful': *William of Palerne*, 3696, "Sori thought"; the correct form from adj. *sore*: the mod. *sorry* arose from a wrong derivation from *sorrow*. A.S. *sárig*, from *sár*, 'painful.' Germ. *sehr*, 'sorely,' 'very.'

7. **imbrew**; 'drench themselves with blood'; absolute for reflexive, as in VI. viii. 40: so Shakspere, 2 *Henry IV.* ii. 4. 210,

"Shall we have incision, shall we imbrue?" Reflex. in O. Fr. *s'embruer;* Lat. *ad, bibere,* 'to drink'; causal form of *imbibe.*

8. *Jeremiah,* xlvi. 10, "The sword shall ... be satiate, and made drunk with their blood." **thristed**; *v.n.* v. 15. 2.

39. 2. **And he**; it is amusing to find Una joining to her Irish name (*v.n.* i. 45. 9) the Irish brogue. She says *retrate* (i. 13) and *tould* (vii. 41) and *divlish* (ix. 53), and here she uses this "Irishism"; cf. the frequent recurrence of this construction in Carleton's *Traits of the Irish Peasantry.* **wonne**; 'fought'; (1) A.S. *winnan,* 'to fight'; substantive, *winn* or *gewinn,* 'battle': M. E. *Antig. Rel.* i., "Thanne sumer and winter winnen" (in Stratmann); hence (2) *gewinnan,* 'to obtain by fighting,' 'acquire,' which is the usual meaning of M. E. *winnen.* (3) Hence the numerous uses with prepositions in Scotch: *win aff, win back* ('return'), *win out, win ben* or *butt,* etc., in all of which the idea of *effort* is present. Rhymes like that in ll. 2 and 7 here, and III. i. 3, and *traine* in i. 18, ll. 6 and 9, are permissible when the meanings are different though the spelling is the same.

3, 4. 'How could I see a thing that (as you say) could not have happened? and how could it not have happened and yet have happened?—for it *did* (really) happen': such seems to be the unravelling of Archimago's entanglement. This interlacing of words shows the speaker's wiliness, and is what a musician may call a *fuga del diavolo.*

7. **wonne**; 'dwell': hence substantive *won,* 'dwelling place' in VI. iii. 37, and *wonning* in VI. v. 13; A.S. *wunian,* Germ. *wohnen.* A secondary sense was 'to be accustomed'; Germ. *gewöhnen;* as in ii. 7. 8, where *v.n.;* hence M. E. substantive *wone,* 'habit.'

8. **Foreby**; 'close by'; literally 'past before'; M. E. *forthby;* Germ. *vorbei.* Chaucer, *Prioresse Tale,* 13499; Mandeville, ii., "Men that wenten forby"; hence Scotch *forby,* 'besides.'

40. 2. **huge**; 'violent,' 'heavy'; Sidney, *Arcadia, Poem* xxxviii., "Hugie dolours"; *Psalms of David,* xviii., "Hugie darkness." *v.n.* ii. 19. 4.

4. **ghest**; 'guessed'; M. E. *gessen: v.n.* ix. 7. 2.

41. 5. **treason**; 'treachery': Chaucer, *Squieres Tale,* 10451. O. Fr. *traïson;* Lat. *traditio,* 'betrayal.'

7. **amain**; 'violently'; VI. 33: so *mainly* in III. 1. 21; *v.n.* vii. 11. 2.

8. **three-square**; 'of three equal sides,' 'triangular.'

9. **him buckled**; 'made himself ready' by fastening on his armour: V. xi. 10. O. Fr. *bucler,* 'to fasten a boss on a shield'; substantive *boucler:* whence Eng. *buckler.* The full form was

O. Fr. *escuz buclers*, 'shield with a boss': "then the epithet drove out the substantive, and *bouclier* alone meant 'shield'" (Brachet).

42. 1. **misborn**; the Persian equivalent of this is still a common term of abuse in the East: *harám-záda*; Lat. *male natus*.

4. **blent**; 'stained': *Mother Hubberds Tale*, 1331, "And thy throne royall with dishonour blent"; past participle of *blend*, 'mix,' 'confuse'; same as *blent*, past tense of *blind*: II. iv. 7, "Whilst reason blent through passion ... as a blindfold bull at random fares"; Chaucer, *Merchauntes Tale*, 9987.

6. **perdie**; 'forsooth': Shakspere, *Hamlet*, iii. 2. 304; an oath: Fr. *par Dieu*; in Chaucer, *pardy* or *pardieux*.

7. **earst**; *v.n.* viii. 18. 3. **where** ... **lent**; alluding to iii. 38, where Archimago had counterfeited the Redcross Knight and appeared in what seemed his armour.

8. 'The foolish enchanter would not have rued for the Redcross Knight's error (*crime*)' in slaying Sansfoy. **vaine**; 'whose disguise was so easily unmasked.'

9. 'Thou shalt prove (by thy death) that the Redcross Knight's crime was true (*i.e.* he was really guilty), and, therefore, my vengeance justified.' I can make no better meaning out of this: Sansloy's words seem to be as lawless as his actions. An euphuistic antithesis is meant between *errour* and *trew*.

43. 3. **quell**; 'kill': *Alliterative Poems*, *Deluge*, "For I schal waken up a water, to wasch alle the worlde, | And quelle alle that is quik"; Chaucer, *Pardoneres Tale*, 12777, "Som poyson that he myghte his rattes quelle." A.S. *cwellan*, 'to kill': *v.n.* on *quaile*, ix. 49. 5.

6. **pitty**; 'excite pity in,' 'move to pity'; this unusual causative occurs in Scotch: Pitscottie, *Scotichronicon*, "Thair was so many widowes, bairnes, and infantis seeking redresse ... that it wold have pitied any man to have hard the samyne." I prefer it to Church's way of taking "it" as the objective, and "eie" as the nominative.

7. **raile**; 'flow': III. xi. 46; *The Visions of Bellay*, xii. 1, "I saw a spring out of a rocke forth rayle"; Icel. *ryll*, 'rivulet': *v.* Fairfax's Tasso, iv. 74; xix. 20.

9. **chose**; 'resolved'; 'fixed their choice' between death and victory.

44. 1. **full**; *i.e. à l'outrance*, 'to the death.'

4. This simile is very frequent in *Morte d'Arthur*; *e.g.* ii. 104, Sir Lamorake and Sir Meliogrance "hurled together as it had been two wild boores"; parodied in *The Dragon of Wantley*; *v.* Percy's *Reliques*, iii. 3; Chaucer, *Knightes Tale*, 1660; Statius, *Thebaid*, xi. 530 *sq.*; Euripides, *Phoenissae*, 1395 *sq.*

6. **themselves ... retire**; French reflexive construction; *se retirer*: so Ital. *ritrársi*: x. 68. 2; *v.n.* xi. 53. 9.

7. **foaming wrath**; so II. v. 2, "Fomed ire"; *wrath* is an adverb in sense; construction different from that in v. 28. 8.

8. **the whiles**; a less correct expression than that in *Matthew*, v. 25, "Whiles thou art in the way"; where *whiles* is the M. E. genitive of the substantive *while* (Introd. iv. 9) used as an adverb: A.S. *hwil*; Germ. *weile*: cf. *needs*, *hence* (*hennes*). The prefixing of *the* in the text treats *whiles* as if it was a plural substantive. *v.n.* iii. 37. 8.

9. **entire**; 'fully restored'; lit. 'untouched,' 'unwounded,' Lat. *integer*; *in*, 'not,' *tangere*, 'to touch.'

45. 1. **breathed once**; 'once recovered breath,' 'were new breathed,' as in stanza 44. 9.

4. Construction --'with strokes heaped more hugely,' etc.

5. **drery**: 'horrible,' literally 'bloody'; Stratmann gives no instance of this use in M. E.; used in this sense in A.S. in *Beowulf*. Germ. *traurig*.

9. **blood ... sown**; a metaphor suggested by that of Tertullian: "The blood of the martyrs is the seed of the Church."

46. 1. **all so**; the full form of *as*; the intermediate form being *als*, ix. 18. 1; as a single word, *also*; A.S. *eall swá*, 'just so,' 'likewise.' A.S. *eall swá ... swa* = 'all so ... as'; in the text = 'as ... as.'

5. **newly**; 'anew.'

47. 4. **it**; *i.e.* 'thy fury'; or impersonal, as in the passive 'than that it had repented thee too late.' Sansloy is a Hedonist of the lowest type; a "hog of Epicurus' sty" that cannot conceive what self-restraint and self-sacrifice (line 5) mean.

7. **lovers token**; an usage of chivalry: thus Sir Lancelot wears a "red sleeve of scarlet" on his helmet as the token of Elaine le Blanch—*Morte d'Arthur*, iii. 207; Sackville, *Ferrex and Porrex*, iv. 2, "And with thy mistresse sleeve tied on thy helme"; so Shakspere, *Richard II.* v. 3. 18. Hall, *Chronicle*, in the description of a tournament, "One ware on his headpece his ladies sleve, and another bare on his helme the glove of his dearlyng." Sansloy sarcastically means by this a blow on the helmet of his adversary. For *lover*, *v.n.* ii. 42. 7.

8. **to fight**; this is the reading of the edition of 1590—it is "*two* fight" in that of 1611. (1) Upton supports the former with Lydgate, *Troy-Book*, i. 2, "He must ... | Unto oultrance with these bulles to-fight." But the use of *to-* in M. E. with verbs corresponds to that of *zer-* in Germ., and in all the compounds in Stratmann *to-* means 'in pieces,' 'asunder' (as in *to-rent*, *to-torn*), and not 'to the bitter end,' as here. (2) The

reading *two* would obviously draw attention to the *third* party, Una, mentioned immediately afterwards. (3) The meaning is feeble if *to fight* is taken as a preposition and its substantive: 'so they *proceed* to fight.'

48. 1. **leasing**; 'lie': *Psalms*, v. 6, "Thou shalt destroy them that speak leasing." A.S. *leásung*; from *leás*, 'false'; same as *leás*, 'loose.'

2. Spenser has artistically concealed the identity till now. The Arch-hypocrite has already appeared disguised as a hermit, i. 1. 29; and many a young reader's heart has beat high when he came to stanza 35, for fear lest the pilgrim is the hermit under a new disguise; and sunk for poor Una's sake here, on finding that fear to be but too true.

8, 9. Ariosto often ends his cantos with similar words, the object being to keep the interest of the story in suspense. *v.n.* v. 13. 6. The 'battels end,' however, is never told. Una reappears in vii. 20, Sir Satyrane in III. vii. 30, and Sansloy in II. ii. 18.

CANTO VII.

1. 1. **ware**; a more correct form than the later *wary*: III. ix. 28. M. E. *war*, A.S. *waer*, Germ. *gewahr*; hence *warelesse*, IV. ii. 3, and *warely*, xii. 36.

4. **cast**; *v.n.* xi. 28. 7, join in construction with "to seeme," line 5. **in graine**; 'fast' (of colours): *Epithalamion*, 228; Chaucer, *Squieres Tale*, 511, "So depe in greyn he dyed his coloures"; Shakspere, *Twelfth Night*, i. 5. 225, "'Tis in grain, sir; 'twill endure wind and weather": *to dye in grain*, orig. meant 'to dye in fast colours with cochineal or kermes,' obtained from the *coccus*, an insect found on a species of oak, *quercus coccifera*, growing on the Mediterranean coast, especially in Spain; the prepared insect being called *granum*, from its seed-like form; hence the name of the province of *Granada*: cf. Jehan de Meung, *Roman de la Rose*, Bartsch, 382, "Et faisoient robes de lainnes | Sanz taindre en herbes ne en grainnes."

7. **entertaine**; 'treat,' 'behave towards,' as in iii. 43. 7.

2. 2. **found not**; *sc.* 'him.'

4. **she**; redundant, on account of *who*, line 1.

3. 1. **feedes upon**; 'enjoys': Virgil, *Aeneid*, iii. 339, "Vescitur aura"; the same metaphor is common in Hindustani. **bayes**; 'bathes'; this form seems to be confined to Spenser; A.S. *bathian*, Germ. *baden*; O. H. G. *bâhen*.

9. **soure**; 'bitter,' as in iii. 30. 4.

4. l. **treat**; 'converse': IV. i. 16, "Where all that night they of their loves did treat"; Wyclif, *Mark*, ix. 32.

5. **made**; *sc.* 'itself'; Fr. *se fit*, 'became.'

7. **fervent**; 'warm'; Lat. *fervens*; Brande's Quintus Curtius (Richardson), "The somer season, what time the heat ys no where more fervent than in that countrey." Chapman uses the subst. *fervence* for 'heat.'

8, 9. The Redcross Knight has given himself up to sinful pleasures, and punishment soon follows (stanzas 6 and 7).

5. l **Phœbe**; a surname of Artemis or Diana as Goddess of the Moon; feminine of *Phœbus*, the Sun.

6. **which ... flow**; *i.e.* 'of which she was the presiding goddess.'

8, 9. Cf. the fountain of Salmacis in Ovid, *Met.* xv. 319 *sq.*, and to a fountain in the gardens of Armida in Tasso, *Ger. Lib.* xiv. 74.

6. 2. **graile**; 'gravel': *Visions of Bellay*, xii., "The golden grayle | That bright Pactolus washeth with his streams." O. Fr. *graile*, 'fine,' 'small'; Lat. *gracilis*, 'slender.' Spenser may have used the word as a contraction of 'gravel' (Skeat).

6. **chaunged**; predicative: 'his powers at first did not feel themselves to be changed.' This change is the reaction from the frame of mind that his abode in the house of Pride had induced.

7. **crudled**; 'curdling,' 'freezing'; pass. term. *-ed* for act. *-ing*; *v.n.* xi. 13. 5. Scotch, *crudle*; *v.n.* v. 29. 6.

8. **melt**; *i.e.* lose its fire and became a watery humour.

9. **swelt**; 'burned'; a Northern provincialism; "The dogged dog daies now with heat doe swelt" (Halliwell). A.S. *swélan*, 'to burn'; confounded with A.S. *sweltan*, 'to die,' 'to faint'; which is the sense in VI. xii. 21.

7. 2. **Pourd out**; the same metaphor is found in Euripides, *Heracl.* 75, *ἐπὶ πέδῳ χύμενον*, and Virgil, *Aeneid*, ix. 317, "Per herbam | Corpora fusa vident"; borrowed by Thomson, *Castle of Indolence*, i., "They lay, poured out in ease and luxury."

8. **looser**; 'too loose'; Latin use of the comparative: Fletcher, *Faithful Shepherdess*, i. 2, "Looser flames"; iv. 4, "Looser grooms." **make**; 'mate,' 'companion': III. xi. 2, "As trew in love as Turtle to her make"; Ben Jonson, *New Inn*, i. 1. A.S. *gemaca*, 'mate,' allied to Germ. *gemach*, 'chamber,' 'gently' (literally 'what is *made* fit or suitable'), and A.S. *macián*, 'to make.'

8. 4. **Geaunt**; Orgoglio. In making him the son of "greatest Earth" and "blustring Aeolus" Spenser modifies Hesiod's account so as to suit his allegory; earth typifying the grossness, and air the empty vanity, of Orgoglio, who allegorizes the vulgar

Pride of a false religion based upon pompous ceremonial, as distinguished from the spiritual Pride akin to ambition embodied in Lucifera, iv. 12: the one a son of earth, the other a fallen daughter of heaven, but both alike opposed to the Christian virtue of Humility, x. 5. Both Duessa and Orgoglio stand, from Spenser's intolerant point of view, for Roman Catholicism, the one for the Church, the other for its head the Pope: the one allegorizing the Deceit, the other the Tyrannic Power, of Rome.

5. threat; *sc.* 'to strike': Horace, *Odes*, i. 1. 36.

6. Cf. the giantess Eriphila in Ariosto, *Orl. Fur.* vii. 6; and Milton's Death in *Par. Lost*, ii. 676. The origin again is Homer, *Iliad*, xiii. 18.

8, 9. This is an anticlimax after line 5, and the measurement spoils the grandeur of the picture. Spenser caught this habit of giving precise images from Dante; it is most obtrusive in Hawes.

10. 4. During the Middle Ages the popes claimed power and jurisdiction over the kings of Christendom.

6. losse; 'destruction.'

7. This is the weapon of giants in romance: *Sir Degoré*, Percy's *Folio MS.* iii. 28. Ascapart in *Beris of Hampton;* the Wild Man in *Valentine and Orson.* **snaggy**; 'full of knots': iv. vii. 7; a Northern provincialism, and common on the Mississippi.

11. 1. **That**; 'who'; *he*, redundant; so *who ... she* in st. 20.

2. **insúpportáble**; French and quasi Latin accents. **mayne**; 'strength'; A.S. *maegen*, root MAG, whence *may* (verb), *make*, *much:* therefore the expression *might and main* is tautological.

5. **darrayne**; 'prepare for': Chaucer, *Knightes Tale*, 773, "Darreyne the bataylle"; Shakspere, 3 *Henry VI.* ii. 2. 72; used without reference to fighting; iv. ix. 4; O. Fr. *desresner*, 'to settle a dispute': Bartsch, 156, "Ja desresneroit la querele"; Low Lat. *derationare*, 'to settle accounts'; so *to arraign* is 'to call to account' (Diez).

6. **disgraste**; *sc.* 'morally;' cf. "dissolute," in stanza 51.

8. **fraile**; 'causing weakness': *v.n.* i. 13. 6.

9. **single**; because he had neither shield nor armour, stanza 8.

12. 1. **maynly**; 'mightily,' 'violently': *v.n.* vii. 11. 2.

2. **That could**; 'that it (the stroke) could'; the antecedent substantive being inferred from the preceding verb *strooke.*

3. **were not**; 'were it not.' **blesse**; *v.n.* ii. 18. 9.

4. **pouldred all**; 'quite reduced to dust'; *The Ruines of Rome*, 57, "The pouldred corse" of Rome. O. Fr. *poldre*, *puldre*, 'powder'; Lat. *pulvis*; *-d-* excrescent.

5. stowre; 'danger': *v.n.* ii. 7. 9.

8. Arthur similarly swoons at the mere rush of the giant's sword: *Morte Arthure*, 1127 (*Thornton Romances*).

9. **stound**; 'stunned': v. xi. 29. A.S. *stunian*, 'to make a din'; Germ. *stöhnen*, Gr. στένειν, 'to groan.'

13. The idea of the infernal origin of artillery began with Ariosto, *Orl. Fur.* ix. 91. He was followed by Milton, *Par. Lost*, vi. 516 *sq.*, and by Drayton, *Polyolbion*, xviii. Ariosto's idea was suggested by the story of Salmoneus: Virgil, *Aeneid*, vi. 585 *sq.* The romance of *Sir Triamour* employs artillery.

3. **quick**; 'easily ignited'; lit. 'living.'

9. **only**; 'mere' '(the breath) alone': v. xi. 30, "The onely sound"; *Hymne of Heavenly Love*, 87, "And with his onely breath them blew away."

14. 5. **Orgoglio**; It. *orgôglio*, 'pride'; Gr. ὀργᾶν, 'to swell'; a name suiting both parentage and character.

6. **mortall**; 'death-dealing.'

7. **doe ... dye**; 'kill him not': this use of *do* for 'cause,' 'make,' occurs in Fr. *faire mourir*, and It. *fàr morire*. It is frequent in Chaucer: *e.g. Merchauntes Tale*, 10074, "Do stripen me ... | And in the nexte river do me dreneche"; hence "*done to death*"; Shakspere, 3 *Henry VI.* ii. 1. 103.

9. **unto**; 'to,' 'as.'

15. 2. *I.e.* 'To gain a guerdon as goodly as she declared it to be'; **meaning herself.**

6. **slombred**; *-ed* for *-ing*: *v.n.* viii. 6. 7.

16. 4, 5. This allegorizes what Spenser considers to be the union of Deceit to Tyranny in the policy of the Romish Church. **triple crowne**; the tiara of the Pope, the three crowns representing the spiritual and temporal powers and the union of both.

7. **tye**; 'bind,' 'paralyse.'

8. An allusion to the Beast of *Revelation* xiii., on which sat as "queen" (*ib.* xviii. 7) the woman of Babylon, "arrayed in purple and scarlet colour, and decked with gold" (*ib.* xvii. 4).

9. **darksom den**; the fostering of ignorance, long the policy of the Church, on the ground that it was the mother of devotion.

17. 1-5. The Lernaean Hydra, a monster with nine heads, offspring of Typhon and Echidna, ravaged the country of Lernae, near Argos, and dwelt in a swamp near the well of Amymone. Hercules attempted to destroy it by cutting off its heads, but two new ones sprang up in the place of each head cut off. **Stremona**; Strymon is a city and river in Thrace; Spenser confused the name with that of Amymone above. **Alcides**; 'a descendant *i.e.* a grandson of Alcaeus.'

7-9. Such is the dragon in *Sir Degoré*, Percy's *Folio M.S.* iii. 29. In the Allegory this is the Beast of *Revelation* xiii. 1, "And I ... saw a beast rise out of the sea, having seven heads and ten horns, and upon his horns ten crowns, and upon his heads the name of blasphemy." **yron brest**; the absence of the feeling of Christian charity; **back of scaly bras**; the insensibility of the Papacy to criticism. **embrewd**; the Inquisition and the Bartholomew massacre: *v.n.* viii. 6. 5.

18. 1-5. *Revelation*, xii. 4, "Behold a great red dragon ... and his tail drew the third part of the stars of heaven, and did cast them to the earth"; *v.* also *Daniel*, viii. 10.

3. **extorted**; 'obtained by violence, not by right'; referring to the assumption of temporal authority by the Papacy.

7. **heast**; 'command': A.S. *hæs*, from *hátan*, whence *hight*, iv. 6; *-t* excrescent. **foretaught**; either (1) a verb co-ordinate with *did tread*, and meaning 'untaught,' 'misinterpreted'; *fore-* being *for-* (Germ. *ver-*) as in *forespent*, ix. 48; or (2) a participle, 'taught before.'

9. *Revelation*, xvii. 3, "And I saw a woman sit upon a scarlet coloured beast, full of names of blasphemy, having seven heads and ten horns." Bunyan, *Pilgrim's Progress*, 258.

19. 4. **fórlorne**; 'abandoned,' 'left behind'; note the accent.

5. **missing**; 'failing,' 'not at hand'; **most**; qualifies *at need* in sense; 'at greatest need.'

7. **poynant**; 'piercing': iv. iii. 9; O. Fr. *poignant*; from the Latin participle of *pungere*, 'to prick'; hence *poignant*, *pungent*.

8. **moniments**; 'relics'; 'records' in II. ix. 59, "An auncient booke, hight *Britons moniments*."

20. 3. **pray**; 'act of preying,' 'pursuit'; III. vii. 36, "But trembled like a lambe fled from the pray."

8. **lively breath**; *v.nn.* ii. 24. 1; vii. 23. 9.

21. How finely is the contrast between the grief of Una and that of the dwarf drawn! both feel deeply, but Common Sense puts on a show of comfort, and does not open his lips till Una's overcharged heart has relieved itself in words.

5. **chaufe**; 'warm by rubbing.' **chin**; 'face'; the exigency of rhyme is the reason of this *synecdoche*: *v.n.* xi. 26. 4.

7. **hardly**; 'with difficulty.'

8. **native prison**; 'body'; the idea of the body being the prison of the soul originated in Plato, *Phaedo*, vi. 62 B, and *Phaedrus*, xxx. 250 C. Milton, *Comus*, 256; *Samson Agonistes*, 158; Quarles, *Emblems*, v. 10; *Psalm* cxlii. 7.

9. **ghost**; 'spirit,' 'mind.'

22. 2. **deadly spectacle**; viz. the armour, now a sign of the death of him who bore it: "sad reliques" of stanza 24.

5. **carefull**; 'unhappy,' 'full of sorrows.' **unfould**; 'cut'; referring to the thread of life which was cut by Atropos, eldest of the three Fates.

6. Una means that life without love was death to her.

7. **sencelesse**; 'causing insensibility'; *v.n.* i. 13. 6. The *cold* here is that caused by grief: *v.n.* vii. 39. 4.

9. **eternall night**; 'death.'

23. 2. **First made**; *Genesis*, i. 3; so Milton, *Samson Agon.* 83, calls light the "first-created beam."

3. **in**; 'into'; like Lat. *in* with the accusative.

7, 8. Una speaks here as if she was a sinner and a worldling. What a pattern of Christian humility these words are from the lips of one who is the type of innocence and who has never cared for the vanities of life! **late**; 'too late,' 'unavailing.'

9. **seeled**; 'closed up'; orig. a term in Falconry: 'to close up the eyelids of a hawk by sewing them up'; O. Fr. *siller*; Lat. *cilium*, 'eye-lid': Shakspere, *Macbeth*, iii. 2. 46, "Come, seeling night, | Scarf up the tender eye of pitiful day"; hence Ford, *Broken Heart*, ii. 2. 3, "Ambition, like a seeled dove, mounts upward." **deadly meed**; 'reward that consists in death.'

24. 6. **over-wrestled**; 'overcome by wrestling.' "The pathos here is within the limits of pleasure. We know that her first agonies of grief will be succeeded by a bearable sorrow—for captivity is nothing to death. But her lament is so full of best and dearest passion that we ... love to see human tears for a little while filling an angel's eyes" ("Christopher North").

25. 2. **utmost**; 'last': VI. v. 22, "Ere long enforst to breath his utmost blast."

5. The "whole" is the fact, as she thought it to be, of his death: the "parts" are the details of that event.

8. **bitter ... stound**; *i.e.* 'the baleful story that will cause me bitter moments to listen to'; *stound*, 'moment of time'; A.S. and Germ. *stund*, 'hour,' 'time': in *Shep. Cal.*, *May*, 257, "carefull stounds" means 'moments of anxiety.' Fairfax's Tasso, xix. 28, "His legs could bear him but a little stound."

9. **If lesse ...**; 'if the story is less bitter than what I fear it is, then I am more fortunate than I deserve to be' (cf. stanza 23, ll. 7, 8): **that**; 'that which.'

26. 1. **discourse**; 'course of events'; Udal, 1 *Peter*, i., "But when the day shall come, and the discourse of things turned upside down"; *v.n.* xii. 14. 6. **declare**; 'make clear,' 'explain';

Lat. *declarare*, from *clarus*, 'clear'; O. Fr. *declarer*, Germ. *erklären*.

9. **captiv'd**; so accented often. Construction—'He (the dwarf) stood in doubt of the life or the death of him (the knight) captived therein': *i.e.* 'he was doubtful whether he was alive or dead.'

27. 2. **sorrowfull assay**; 'assault of sorrow'; the subst. *assay* here, and the verb in ii. 24. 5, seem to be used by Spenser as if they were the same words as *assault* and *assail*.

4. **tway**; 'twain'; this form occurs again in II. vi. 31. 7.

7. Construction—'*There* never was lady *who* loved day dearer,' *i.e.* 'She loved him dearer than life'; *dearer* is predicative, and *day* means 'life,' as in II. xii. 74, "Ah! see ... in springing flowre the image of thy day."

28. 1. **slaked**; *v.n.* iii. 36. 8.

2. Una is not sentimental, but struggles with her grief, and, having conquered it, she does not rest inactive, but sets out at once in search of her knight.

4. **All**; 'exactly'. Common Sense guides Truth when she is separated from the Church. **assynd**; 'pointed out'; Lat. *assignare*.

6. **bale**; 'grief': i. 16. 7, orig. 'evil,' 'injury'; A.S. *bealu*; often in M. E. in the expr. *bote* ('good') *and bale*.

29. 2. **A goodly knight**; Prince Arthur who sets forth Magnificence in the Allegory: *v. Letter to Raleigh*. Upton pointed out that Arthur meant the Earl of Leicester, relying upon ix. 17. 8 (where *v.n.*), and upon Holinshed, iv. 645, where part of the entertainment given to the Lord Lieutenant at Donhage in the Netherlands is described thus: "Over the entrance of the court gate, was placed aloft upon a scaffold, as if it had been in a cloud or skie, *Arthur of Britaine*, whome they compared to the earle." There was a tradition that Sir Philip Sydney was Arthur on the ground that Leicester's character bore stains that Spenser would not permit to sully that of his Arthur, and on the strength of the *Argument* of v. x. ("Prince Arthur takes the enterprize | For Belgae for to fight").

4. **armour**; namely that made for Arthur by Merlin, who also made his sword: II. viii. 20; *v.n.* vii. 36. 4.

8-9. Cf. Drayton, *Polyolbion*, iv., describing Arthur. "His baudric how adorn'd with stones of wond'rous price, | The sacred virgin's shape he bore for his device."

30. 2. **mights**; '(magical) powers'; the plural is an exigency of rhyme.

3. Selden's *Illustration* to Drayton above: "Arthur's shield

Pridwen (or his banner) had in it the picture of Our Lady" (*i.e.* the Virgin Mary) "and his helm an ingraven dragon. From the like form was his father called Uter-pen-dragon." Spenser makes the "ladies head" to be that of Elizabeth. The idea is derived from the Gorgon-crest of Minerva and the Medusa's head on her shield.

4. **Hesperus**; Gr. 'the evening star'; the same that in the morning is called Phosphorus or Eoius.

5. **weaker**; 'unable to bear its brightness': *v.n.* Introd. ii. 2.

6. In *Morte d' Arthur*, i. 7, Excalibur is described. Here and in II. viii. 20 (where the sword is named *Morddure*) Spenser derives his description from Geoffrey of Monmouth, ix. 4.

7-9. This sheath is of no small importance: *Morte d' Arthur*, i. 24, "Said Merlin ... 'The scabbard is worth ten of the sword, for while ye have the scabbard upon you, ye shall leese no blood be ye never so sore wounded.'"

7. **curious**; 'wrought with care,' 'elaborate'; like Lat. *curiosus*: in II. iii. 27, Belphoebe's buskins "were entayld| With curious antickes, and full fayre aumayld." **slights**; 'devices'; subst. (*sly-th*) from adj. *sly*, 'cunning,' orig. 'dexterous'; whence 'skill' in viii. 23: *Eger and Grine*, 386, "Leeches that beene of greate sleight"; base SLAH (whence *slay*), 'to strike'; "from the use of a hammer being taken as the type of a handicraft" (Wedgwood): Germ. *verschla-gen*, 'crafty': hence *sleight-of-hand*.

8. **hilts**; the plural applied to a single weapon often occurs in Shakspere, *e.g. Julius Caesar*, v. 3. 43; *Richard III.* i. 4. 160.

31. 1. **haughtie**; 'lofty': II. v. 12, "Haughty crest." **horrid**; 'rough,' 'bristling'; Lat. use of *horridus*. Virgil, *Aeneid*, xii. 87; Tasso, *Ger. Lib.* xv. 48.

3. Imitated from Tasso, *Ger. Lib.* ix. 25, which follows Virgil, *Aeneid*, vii. 785 *sq.* This was also the crest of Arthur's father, Uther: *Merlin*, iii.

6. **couched**; *i.e.* it was a *Dragon couchant*, in the language of heraldry. **beaver**; 'lower part of the helmet'; Fr. *baviere* from *baver*, 'to slaver'; whence *bib*. Both Skeat and Brachet reject the old derivation from Lat. *bibere*, 'to drink.'

7-9. Such was the dragon on Arthur's banner: *Merlin*, xiv., "And the taile was a fadome and an half of lengthe tortue, and it seemd sparkles of fier that sprongen up in to the heire out of his throte."

32. 5. **almond tree**; if there is a particular reference here, I cannot explain it. Perhaps *Ecclesiastes*, xii. 5, was in Spenser's mind: copied by Marlowe, 2 *Tamburlane*, iv. 4 *fin.* Marlowe

wrote this play when fresh from the perusal of the *Faerie Queene*, which he had seen in manuscript.

6. **Selinis**; Virgil's "palmosa Selinus" (*Aeneid*, iii. 705), a town in Sicily.

33. Copied from the description of the shield of the necromancer Atlante in Ariosto: *v.n.* viii. 19.

4. **beene**; *-en* is the plural termination.

8. **percen**; 'pierce'; Fr. *percer*, contraction of O. Fr. *pertuisier*, from Lat. *pertundere*, 'to bore through' (Diez).

34. 2. **But whenas**; 'except when.'

3. **unequall**; '*otherwise* more than a match for him': the context favours this meaning, but *v.n.* viii. 13. 5.

4. Statius, *Thebaid*, vi. 665.

6. **attaint**; 'obscure'; used as if it was synonymous with *taint*; but *attaint* is a law term 'to convict'; properly past participle (*attentus*) of *attain*; O. Fr. *ateindre*, Lat. *ad*, *tenere*, 'to hold'; while *taint* is O. Fr. *teinct*, Lat. *tinctus*, from *tingere*, 'to stain.'

9. **constraint**; 'binding charms.' The ancients believed that witches had power to cause eclipses of the moon and to draw her out of her sphere (*v.* Juvenal, vi. 443; Milton, *Par. Lost*, i. 785, ii. 665): the same belief is mentioned as prevalent in China by Du Halde and Gray, and among the Mandingos in Africa by Mungo Park. Hence the beating of drums, kettles, etc., to prevent the "celestial dragon" or (in India) Rāhu, from swallowing up the moon: VII. vi. 16.

35. 1. **hereof**; 'hereon,' 'over this (shield).'

3. *I.e.* 'all falsehood under disguise.'

5. **him list**; 'it listed to him,' 'it pleased him.' The impersonal construction also occurs in A.S. *lystan*. Germ. and A.S. *lust*, 'desire'; base LUS, 'to set free'; whence *list* means 'to act loosely,' *i.e.* 'at one's pleasure.' **raskall**; 'base,' 'vulgar': III. xi. 46, "Rascall rablement"; *Mother Hubberds Tale*, 1193; *Prompt. Parv.*, "Rascayle or symple puple, plebs." The word was also applied to animals not accounted among the "five beasts of chace," and particularly to a deer unfit for venison: and even to inferior wine and fish; O. Fr. *rascaille*; literally 'scrapings,' 'off-scourings.' O. Fr. *rascler*, Lat. *radere*, 'to scrape.'

6. This was the power attributed to the Gorgon Medusa's head fixed on Athena's shield. **transmew**; 'change'; for the use of *-mew* for *-mute*, *v.n.* v. 20. 4.

9. **gazing**; 'as they gazed.'

36. 3. **admiráble**; Latin and French accent.

4. A blending of romantic and classical accounts: in *Merlin*,

vii., Merlin makes the Dragon-banner for Arthur; in Homer, *Iliad*, xviii. 468 *sq.*, Hephaestus forges the armour of Achilles.

7. fell; 'betook himself.'

8. **dyde**; Leicester died in 1588; Sir Philip Sidney, in 1586. **it**; 'the shield'; that being the chief subject of stanzas 33-36.

9. Spenser endows the shield of Arthur with the same awful mystery that surrounded the Holy Grail. **sought**; *sc.* 'in the right spirit,' *i.e.* the magnificence of England's history is felt by those who study it in the proper spirit of patriotism; and felt most forcibly in the events of the reign of the Faerie Queene—Elizabeth. The moral allegory here is thus put by Upton, "'Tis Truth and Wisdom which shows all deformity in its proper hue; frightens away all monsters and prevails over all illusions and falsehoods.'" Then follows the fine compliment (l. 9) that this Truth and Wisdom are now the queenly endowment of Elizabeth.

37. 2. **heben**; *v.n.* Introd. 3. 5. The idea is that of indestructibility. The name of the spear, *Roan*, means 'dark bay.'

5. **menage**; 'ride'; literally 'manage a horse': III. xii. 22, "A Lion ravenous | Taught to obay the menage of that Elfe." O. Fr. *manege*, It. *maneggio*, literally 'a handling'; Lat. *manus*, 'hand'; (not to be confused with Fr. *ménage*, O. Fr. *mesnage*, 'housekeeping'; Lat. *mansio*; whence *menagerie*.)

6. **curbed**; 'bent,' 'curved'; Fr. *courber*, Lat. *curvare*. **canon**; 'smooth and round'; Gr. κανών, 'straight rod'; whence *cannon*, *canon*, *cane*.

7. **trample ... aire**; 'curveted as light as the air.'

9. **rowels**; 'rings attached to the bit'; now used of the wheels at the end of spurs. Low Lat. *rotella*, 'little wheel.'

38. 2. **lovely**; *v.n.* iii. 30. 1.

4 **distraine**; 'rend': II. xii. 82. O. Fr. *destraindre* (Bartsch, 65), Lat. *distringere*, 'to pull asunder.'

7. **faine**; *i.e.* 'gan faine,' 'did frame'; Lat. *fingere*, 'to compose.'

9. **enmovd**; the prefix *en-* like *a-* in *amov'd*, iv. 45, is used here for the sake of metre: in O. Fr. *esmouvoir*, *es-* is Lat. *ex-* in *emovere*. In II. i. 50 occurs the form *emmove*; Mod. Fr. *émouvoir*.

Stanzas 39-42 finely describe the workings of Una's mind: from indifference to sympathy through hopeless grief (st. 39), Arthur's speech rouses her, and she eagerly argues with him the point: "Can I hope for relief?" (st. 41). It is only when she feels convinced of this, that she confides to Arthur the story of her griefs (stt. 43 *sq.*). How different is Una's

reserve from Duessa's forwardness in pouring out her tale (with exaggerations and falsehoods)! (ii. 22 *sq.*).

39. 4. **carefull cold**; 'benumbing anxiety': *Shep. Cal., Dec.* 133, "The carefull cold hath nypt my rugged rynde," on which E. K.'s *Glosse* is "for care is sayd to coole the blood"; *The Pearl*, 50, "For carefull colde that to me caught": the alliterative expression *carës colde* is common in M. E.

7. **helplesse**; 'without remedy'; construction—'*it is* better *to* keep hidden.'

9. **last**; 'only'; but it may mean 'greatest' as in *Sonnets*, lxxiv., "The third, my love, my lifes last ornament" (Church).

40. 7. **maistred**; 'overcome'; *-ai-* is the diphthong, in O. Fr. *maistrïer*, contraction of *magistrïer*; Lat. *magister*, 'master.'

9. Construction—"*He* found ... who never would ('wished for')," etc. A Latinism.

41. None of the comic feeling formerly attached to this repetition of *quoth*, that is now associated with the similar use of *says he*, etc., as a vulgarism; cf. the famous conversation between Mr. Barkis and David in the cart, in *David Copperfield*.

1. Seneca, *Hippol.* 604; Sophocles, *Antigone*, 1251; Herodotus, iii. 14. **tould**; *v.n.* vi. 39. 2.

7. This appeal to Una's *faith* settles the point. **staid**; 'firm.'

8. **flesh**; 'human infirmity'; mortals are the sport of the passions, *e.g.* grief. **paire**; 'injure'; lit. 'make worse,' 'impair,' '*empaire*,' next line. *Piers Plowman*, iii. 127, "And hath ... peired holicherche"; hence the substantive in Wyclif, *Matthew*, xvi. 26, "Suffre peiryng of his soule," *i.e.* 'loss'; so *peirement*, 2 *Cor.* viii. 9: O. Fr. *empeirir*, Lat. *pejor*, 'worse.'

42. 3. **perswaded**; nom. *it*; antecedent, preceding sentence.

7, 8. *I.e.* 'either trusting to your wisdom for consolation, or to your prowess for redress.' **prowesse**; *v.n.* v. 14. 2.

43. 3. **King and Queene**; *sc.* of Eden: *v.* xii. 26.

4, 5. **equal ... about**; 'the just Fates revolved' (equably in their orbits). For this association of a *sphere* with the Fates, there is no authority in classical mythology.

6. Alluding to the Greek doctrine of the envy of the gods—τὸ θεῖον φθονερόν—that worked the fall of prosperous mortals (Herodotus, i. 32, iii. 40). In ll. 4-6 Spenser effects a strange blending of pagan mythology and Hebrew belief: speaks of the fates and of the envy of the gods, when his subject is the state of man before the Fall.

8, 9. The land of Eden, watered by *four* rivers, one of which, the Hidekkel, Spenser omits. He also, for the sake of the alliteration, calls the Gihon golden, instead of the Pison;

Genesis, ii. 11. Marlowe, *Tamburlaine*, v. 1, reproduces Spenser: *v.* also Mandeville, *Voiage*, xxx. This land was the residence of man when Truth dwelt in him.

44. 2. The Devil, when he brought Sin into Eden and into the world: *Revelation*, xii. 9, "And the dragon ... that old serpent, called the Devil, and Satan, which deceiveth the whole world."

3. **Tartary**; 'Tartarus,' the lowest pit of Hades. The *'loathly lakes'* are invented by Spenser (as in *Virgils Gnat*, 543, "Squalid lakes of Tartarie") to correspond to the fens and marshes in which the dragons of romance usually dwell.

4. **ravine**; 'rapine': abstract; used as concrete in v. 8. 5.

6. **for feare ... to fall**; 'through fear ... of falling'; *Carle of Carlile*, 420, "There shall no man for me be slave."

9. **fowr years.** (1) The four thousand years that (according to the "Short Chronology" of Jerome), elapsed between the entry of Sin into the world through man's transgression, and its atonement by the death of Christ. (2) Upton interprets thus: from *Revelation*, xii. 6 and 14, he infers 4 or 3½ years during which the "woman clothed with the sun and the moon under her feet" is persecuted by the great red dragon. This has been interpreted to mean the persecution of the Church till freedom of religion was established by the Edict of Milan, 313 A.D., by Constantine the Great: *v. Daniel*, vii. 25.

45. 3. **that ... about**; 'round which the welkin rolls,' 'of the circumambient heaven': an expression used by Armstrong.

5. **atchievements**; Fr. *achever*; Lat. *ad caput venire*, 'to reach one's object': the *-t-* in *atchieve* is excrescent, and has no analogy in O. Fr. to countenance it.

46. 4. The Most Noble Order of the Garter, instituted by Edward III., but whose institution Spenser, with courtly flattery, ascribes to the Maiden Queen. The Oval and the Pendant to the Collar both contain a figure of St. George piercing the dragon. Elizabeth, as sovereign, was, of course, the head of the order: *v.n.* i. 2. 5.

7. **Cleopolis**; *v.n.* x. 58. 2. **red**; 'called': *v.n.* Introd. i. 7.

47. 2. **unproved**; *v.* i. 3. 8.

3. **guilty blood**; 'blood shed guiltily,' not in the right cause.

8. **ghosts**; 'spirits' (when leaving the body at death). **many one**; 'many a one'; Layamon was the first to use the article after *many*: *moni anne, mony enne thing.*

9. **bitter dint**; 'biting stroke': *bitter* from *bite*, whence M. E. *bitte*, 'the steel part of an axe.' **avenging**; *sc.* 'violated truth and innocence.'

48. "With what exquisite delicacy of tenderness does she

touch on his unhappy delusion—without one word of blame—as if he had done nothing that needed her forgiveness!" ("Christopher North.")

7. **disaventurous**; 'misadventurous,' 'unhappy': v. xi. 55; ix. 45. 4. **deare**; 'injury'; *Eger and Grime* (Percy's *Folio MS.* i. 364), "Nor never weapon hath done mee deere"; *Bosworth Fielde*, 80, "Ffor wicked councell doth mickle deere," so as a verb, *Piers Plowman*, vii. 34; A.S. *dere; derian*, 'to hurt.'

49. 2. **captive languor**; 'languishing captivity'; a *double enallage; i.e.* 'my parents languishing as captives.'

5. **not such**; '*to be* not such.'

6. **That**; antecedent *me* contained in "my."

9. How touching is Una's belief in the Knight's innocence—"so holy and heavenly a virtue is love in the heart of truth."

50. 3. **other**; '*to* other,' the indirect, and **himselfe** the direct, object of "betooke." The *bywaies* meant are "the ways of darkness" (*Proverbs*, ii. 13), viz., the companionship of Duessa, and the visit to the house of Pride.

6. **That**; antecedent, the subst. '*treading*' implied in the verb "tread," above. **Balefull**; 'full of evil.' *Proverbs*, ii. 18.

7. **onely**; 'greatest,' 'mere,' in the Elizabethan sense: II. i. 2, "His onely hartsore, and his onely foe." *v.n.* vii. 13. 9.

9. **Inveigled**; derivation doubtful: either (1) It. *invogliare*, 'to make to long for'; Lat. *in, velle*, 'to wish'; or (2) a corrupt form of Fr. *aveugler*, 'to blind'; Lat. *ab, oculus*, 'eye.'

51. 3. **dissolute**; 'unnerved,' "poured out in loosenesse."

4. **mall**; 'club'; a very common weapon in the hands of the giants of romance; O. Fr. *mail*, Lat. *malleus*, 'hammer': root MAL, 'crush': hence verb, *to maul*; *Mjölnir*, 'the crusher,' Thor's hammer.

52. 6. **acquitt**; 'released': O. Fr. *acquiter*: *v.n.* i. 30. 2.

CANTO VIII.

1. 3. **Were not**; 'were *it* not.'

7. **sinfull bands**; 'the bonds of sin.'

2. 5. **Gyaunts**; there is a close resemblance between the fight that ensues here, and that in Hawes, *Pastime*, xxxiii.

7. **by and by**; 'immediately,' "presently," as in st. 4: II. vi. 5; *Matthew*, xiii. 21, "By and by he is offended"; *Luke*, xxi. 9.

3. 1. **admirer**; admiration; this was the duty of the squire in the days of chivalry, the knight being his ideal.

5. **bugle**; 'wild ox'; in Dunbar, *The Thrissil and the Rois*, 16, the bugle is distinguished from the plough-ox. Mandeville, xxvi. O. Fr. *bugle*, Lat. *buculus*, 'young ox'; hence *bugle*, 'trumpet,' contraction of *bugle-horn*. **small**; qualifies "horne."

7. **over all**; 'every where'; Fr. *partout*, Germ. *überall*.

8, 9. Similar magic horns figure in Hawes, *Pastime*, xxxiii.; *Morte d'Arthur*, i. 132. Hawes and Spenser drew upon Ariosto, *Orl. Fur.* xv. 15. 53 (the magic horn of Logistilla). Ariosto drew upon the Charlemagne Romances of *Roland* and *Sir Otuel*, where Roland's horn, Olifant, blows a blast that can be heard for thirty miles round: st. 4, l. 3. Most awful, perhaps, in secular literature, is the blowing of the "tartarea tromba" in Tasso, *Ger. Lib.* iv. 3. Cf. the magic horn in *Huon of Bordeaux*, and the horn of the fury Allecto in Virgil, *Aeneid*, vii. 511 *sq.*

approved; 'tested,' 'put to the proof': VII. vii. 27, "Which to approven true, as I have told, | Vouchsafe, O Goddesse!"

4. 1. **Was never**; this is the order of the words in O. Fr. *ne fut*, and It. *non fu*: *v.n.* iii. 4. 9.

3, 4. Does Spenser mean anything by thus using the 'mystic' number?

5. The "small horn" is the Bible, the study of which by the laity broke down the system of 'enchantment and deceit' laboriously built up, as Spenser thinks, by the Romish Church.

7. **presently**; 'instantly': *Matthew*, xxvi. 53; so the adj. *present*, 'instant.'

5. 3. of ... will; 'of its own accord.'

7. **astownd**; *v.n.* ii. 15. 8.

6. 4. crowned; *v.n.* vii. 17. 7-9.

5. *Revelation*, xvii. 6, "And I saw the woman drunken with the blood of the saints, and with the blood of the martyrs of Jesus." Spenser transfers this to the beast, and alludes to the Massacre of St. Bartholomew's Day in 1578, and to the wholesale executions perpetrated by the Council of Blood established by Alva in the Netherlands in 1567.

7. **addrest**; 'adjusted': *v.n.* x. 11. 3.

9. **greedinesse**; *sc.* 'for the fight': *v.* stanza 29. 3.

7. 3. on hight; M. E. *on highte*; cf. *aloft*; M. E. *on lofte*, 'in the air'; for the modern construction, *on high*, with the adjective, cf. M. E. *an heh*, and Fr. *en haut*.

4. **snubbes**; 'knobs,' "snags," in vii. 10. 7.

7. This agility is the constant means employed by good knights in their encounters with unwieldly giants; Graunde Amoure, in Hawes, has recourse to it; Arthur, in *Merlin*, xx.;

Guy of Warwick in the fight with Colbrond; Bevis, with Ascapart; Roland, with Ferragus, etc.

8. **him nere**; this post-position is common in M. E., "him fro," *Piers Plowman*; "him with," *Alisaundre*; "hem bisyde," *Tale of Gamelyn*; "him to," "heom with," Layamon, *Brut*; and in A.S. *him abútan*, *him beforan*, etc.: *v.* Maetzner, ii. 483.

8. 2. **ydle**; 'that had missed its aim'; *v.n.* v. 8. 4.

4. **his**; 'its'; A.S. *his*, gen. of *hit*, neut. of *hé*; *its* does not occur at all in the A.V. of 1611. Its use was rare in Shakspere's time: *v.* Abbot, *Shak. Gr.* § 228.

5. This is what happens to the club of the giant Colbrond. But the fine "pathetic fallacy" of ll. 7-9 is all Spenser's own.

6. throw; **supply noun**, *it*.

7. **sad**; 'heavy': *v.n.* i. 2. 8. **assay**; *v.n.* vii. 27. 2.

9. show; **reflexive**: 'appear.'

9. This forcible simile occurs again in IV. vi. 14, in the description of the fight between Britomart and Arthegall. It was suggested by Homer, *Iliad*, xiv. 414 *sq.*, where it refers to the blow with which Ajax laid Hector prostrate.

2. **mortall sins**; 'the sins of mortals.'

3. **hurles**; '*he* hurles.' **food**; 'feud'; so spelt in II. i. 3. M. E. *fede*, Germ. *fehde*, A.S. *fáehth*, 'enmity,' from adj. *fah*; whence *foe*.

4. **flames ... dreriment**; *hendiadys* for 'dreary smouldering flames.' *Dreriment*, as Church suggests, may here mean 'gloom,' 'darkness.'

6. **engin**; 'weapon' of Jove; *v.n.* v. 35. 7.

10. 1. **boystrous**; 'mighty,' 'strong': in Milton, *Samson Agon.* 1164, Harapha speaks of the "boisterous locks" of Samson; the *-r-* is excrescent: Wyclif, *Matt.* ix. 16, "Buystous cloth"; *Prompt. Parv.*, "Boystows garment; birrus."

4. **combred**; 'stuck in the ground.' **quight**; *v.n.* i. 30. 2.

6. So Sir Eglamore, Guy, and Li Biaus Desconnéus maim their adversaries: Percy's *Folio MS.* ii. 362, 540, 436 *sq.*

8. **truncked**; 'truncated,' 'maimed': II. v. 4, "The truncked beast" ('decapitated'); Lat. adj. *truncus*, 'mutilated,' from subst. *truncus*, 'trunk,' 'stock.'

9. **streame ... rocke**; such as Moses caused to well forth from the rock in Horeb: *Exodus*, xvii. 5.

11. 4. **againe**; 'back': a very common use of the word in M.E., *e.g. Morte d'Arthur*; "returne again," "answere againe," "againe-coming," etc.; so in what Bowbells seemed to say to Whittington, "Turn again," etc.

5. **Cymbrian plaine**; perhaps the Tauric Chersonese (the modern Crimea), once inhabited by the Cimmerii (Herodotus, iv. 12), a nomadic race, who dwelt in the steppes between the Tanais and the Borysthenes. The name of the strait, the Cimmerian *Bosporus* (= *Ox-ford*), and of the tribe, *Tauri*, and their pastoral habits, would probably be sufficient warrant for Spenser to place herds of bulls in this country. The Cimbri are a distinct tribe, who lived in the Cimbric Chersonese, the modern Jutland; they were not a pastoral people, but pirates. Marlowe, 2 *Tamburlaine*, iv. 2, reproduces this.

6. **kindly**; iv. x. 45, "Kindly rages" ('natural passion').

12. 1. **That when**; 'which when'; a Latinism, *quod cum*.

4. **blood**; *v.n.* viii. 6. 5.

8. **single sword**; 'a sword only': *v.n.* vii. 11. 9.

13. 2. **affronted**; 'met face to face,' 'confronted': iv. iii. 22. Shakspere, *Hamlet*, iii. 1. 31, "That he, as 'twere by accident, may here affront Ophelia"; used even of a friendly meeting: Greene, *Tu Quoque* (Dodsley, vii. 78), "Sir, this I must caution you of, in your affront or salute, never to move your hat." It. *affrontáre*, and O. Fr. *afrunt*, 'to (my) face': Lat. *ad, frons*, 'forehead.'

5. **let**; 'hindrance.' Palsgrave, *Dict.*, "I let, I forbyd, or stoppe one to do a thinge: je cohibe"; so the verb in the *Prayer Book*, "We are sore let and hindered." A.S. *lettan*, 'to hinder,' lit. 'to make late'; *laet*, 'slow'; whence adj. *late*. **unequall**; 'inferior'; the context seems to determine the sense of the word: *v.n.* vii. 34. 3.

6. **nathemore**; 'not the more,' 'not for all that.' M.E. *na the mo*; cf. *ne the les, no the bettere*. **swayne**; 'youth'; which is also the original meaning of *knight* (A.S. *cniht*, Germ. *knecht*); applied in iv. 37 to the Redcross Knight, and in vi. vii. 17, 22, to the stranger knight and to Arthur again; Chaucer, *Rime of Sire Thopas*, 13654, "Sir Thopas was a doughtie swaine"; Icel. *sveinn*, A.S. *swán*; lit. 'becoming strong'; hence *boat-swain*.

14. 1, 2. In *Revelation*, xvii. 4, the woman of Babylon has "a golden cup in her hand full of abominations": *v. Jeremiah*, l. 7. Spenser again blends Scripture with mythology; the allusion being also to the magic cup of Circe; Homer, *Odyssey*, x. 316.

3. **sup**; 'drink'; still in common use in Scotch.

5. **wounded**; *sc.* with the darts of sin.

6. **after ... said**; a Latinism: *post carmina dicta*.

7. **weaker**; 'too weak' to resist the poison: cf. iv. 9. 4.

8. **quayd**; a misspelling for the sake of rhyme, for *quailed*; *v.n.* ix. 49. 5.

15. 2. **seize**; *v.n.* iii. 19. 8. **avise**; 'perceive,' 'observe': Chaucer, *Troil. and Cress.* ii. 276, "'Ah lord,' quod she, 'so fast ye me avise | Saw ye me ever ere now?'" M. E. *avise you*, 'look to yourself,' 'take heed'; O. Fr. *aviser*; Lat. *ad, videre*, 'to see': *v.n.* i. 33. 4-6.

16. 2. *Revelation*, xiii. 3, "And I saw one of his heads as it were wounded to death."

3. **That**; constr. 'that it,' *i.e.* 'the stroke.' subst. understood from the preceding verb. **made**; 'gave'; "to make an example of" now means something different.

7. **her**; with *he* line 9, and *he* st. 17. 1, is another instance of Spenser's careless use of pronouns having different antecedents.

17. 4. **impatience**; 'inability to endure'; Latin meaning of *impatientia*. **grieved hed**; 'wounded head'; *Prompt. Parv.*, "Grevyn'; noceo": *Genesis*, xliv. 23, "The archers have sorely grieved him, and shot at him."

5. **sted**; 'place': *Havelok the Dane*, 744, "And for that Grim that placë aucte | The *sted of Grim* the namë laucte": the tautological expression *place and stede* occurs in the *Romans of Partenay* and *yeir and steid* in Scotch for 'time and place' hence *stedfast, homestead*.

9. **hurtling**; *v.n.* iv. 16. 3. **retyre**; an infinitive.

18. 2. **In ... hand**; 'in one only hand' 'remaining to him.'

3. **erst**; 'formerly'; properly the superlative of *ere*: A.S. *áerest*, 'soonest,' 'first'; *aér*, 'soon,' 'before'; hence *early*.

4. **dites**; 'prepares,' *i.e.* 'raises': *v.n.* iv. 14. 8.

6. Construction—'That *it* (the blow) might seem *sufficient* to overthrow,' etc.

8. Virgil, *Aeneid*, xi. 644.

19. 2. **his**; *v.n.* viii. 8. 4. **vele**; 'veil': Lat. *velum*.

3. Arthur's shield, uncovered, is the open Bible. Such is the property of the shield of the necromancer Atlante that Rogero bore, covered with a silken veil: Ariosto, *Orl. Fur.* ii. 55; viii. 11; xxii. 68. 85. Both Arthur and Rogero are reluctant to avail themselves of the magic powers of their shields.

20. 1. **fruitfull-headed**; not like that of the hydra, but merely 'many-headed.' *v.n.* vii. 17. 1-5.

5. **seemd**; because his action implied submission.

21. 3. **proov'd**; 'tried,' *i.e.* 'used.'

4. **his**; Church's reading instead of "*their*" in all the editions.

22. 4. A common procedure in fights with giants: Hawes, *Pastime*, xxxiii.; *Sir Triamore*, Percy's *Folio MS.* ii. 131. Here the influence of romance made itself felt on the semi-

historical ballad of *Chevy Chase*, when a similar fate befalls the gallant Witherington. Spenser avoids the extravagance that, as Addison points out (*Spectator*, xx.), brings the incident in old romance and ballad poetry on the verge of the comic.

5. See, for this simile, Virgil, *Aeneid*, ii. 626-631 : Catullus, *Epithalamium Pelei et Thetidos*, 105 *sq.* ; Tasso, *Ger. Lib.* ix. 39. The source of all is Homer, *Iliad*, iv. 482, xiii. 389 : *v.* also Hesiod, *Scutum Herculis*, 421.

9. **drift** ; 'onrush' ; subst. from *to drive : Alisaunder*, 897, "Thorou dred of the dragoun and drift of his knightes."

23. 2. **engins** ; *v.n.* v. 35. 7. **slight** ; *v.n.* vii. 30. 7.

4. **Her** ; this simile is from Statius, *Thebaid*, ix. 554. The feminine is used owing to the gender of *turris* there, and to the personification in accordance with which the castle ceased to be a "virgin fortress."

9. **as** ; 'as if.'

24. 8-9. The tyranny of Rome once overthrown, there is found to be no other *substance* in that religion. This collapse was to be expected from Orgoglio's parentage : *v.n.* vii. 8. 4. Compare this with Hawes's giant, "whose huge body was more than five carte lode," and we feel that fineness of perception which gives Spenser his superiority over the great body of romancers that preceded him.

25. In the Puritan song, "*O Noble Festus*" (Percy's *Folio MS.* iii. 272), the hero performs the same exploits as Arthur : he fights the great red Dragon, makes the woman of Babylon cast down her Cup of abomination, plucks off three of the heads of her Beast, and, like the Redcross Knight in canto ix., falls into Despair.

3. **mitre** ; *v.n.* ii. 13. 4.

7. **around** ; 'round,' 'back.'

26. 8. **make** ; second person, agreeing with *you* the antecedent of "that."

27. 1. **And you** ; Una turns to the Squire and addresses him in terms of the same simile which she had applied to Arthur : the knight being the flower, of which the Squire is the bud.

5. **service** ; this formula of compliment must have had a long career down to the present century. Mr. Oliphant notices its occurrence in the *Paston Letters*, dated 1465, and in *Howell's Letters*, 1625, so that it must have been current when Spenser wrote. Una is not an abstraction, but a well-bred lady of the times. *v.n.* x. 59. 7.

7. **equall** ; *v.n.* iv. 42. 7. **restore** ; 'make reparation for' their neglected "merits" ; a substantive in III. v. 18, "Till he had made amends, and full restore."

8. **Behold**; optative, 'may he behold!'

28. Una now turns again to Arthur.

1. **handeling**; 'management': *v.n.* iii. 2. 4.

3. 'Be also master of your fortune by (continued) good management at this juncture,' *i.e.* 'be not fortune's fool—do not let it slip by, but secure it.'

4. Construction—'And *what is* well begun, end *altogether as* well.' **all**; adverb.

better dayes; this is difficult: it cannot mean 'the greater part of his days' from the provincial meaning of *better*, 'more.' Perhaps it means 'days *too* good to be so spent—that might have been better spent,' *i.e.* in worthier pursuits.

9. The image of the knight in his dungeon and the sound of his groans are vividly present before Una's imagination.

29. 2. **scarlot**; the *-o-* seems to be a mere whim of spelling: the vowel is *-a-* in M. E. Fr. *écarlate* and Pers. *saqalát*; from Arab. *saqarlát*, 'a warm woollen cloth,' usually of this colour.

3. **gredie**; 'eager'; so used again in viii. 6. 9.

8. Such a silence reigns when in III. xi. 53, Britomart enters the castle of Busyrane and Sir Degoré enters the castle of the Nameless Lady.

30. 2. **old old**; 'very old': II. ix. 55; this primitive way of forming the superlative still exists in some of the Indian vernaculars, and is used by children. The old man is Ignorance, foster-father of Orgoglio: the pride of the Church had been nursed by the ignorance of the laity. Ignaro here is closely related to Corceca in iii. 18, mother of Superstition: *Ephesians*, iv. 18, "Having the understanding darkened, being alienated from the life of God through the ignorance that is in them, because of the blindness of their heart." Contrast Ignaro with Bunyan's Ignorance, "a very brisk lad, that came out of the country of Conceit" (*Pilgrim's Progress*, 113).

3. **frame**; 'support,' 'direct': III. i. 20; orig. 'to move': VI. v. 40, "Endure to travell, nor one foote to frame"; A.S. *fremman*, 'to promote'; literally 'to further'; from *fram*, 'from,' 'away.'

7. **unused rust**; 'rust through disuse.' Another instance of Spenser's latitude in the use of terminations. There is no authority for making "unused" qualify "which," by putting a comma after it.

31. 2. **untóward**; 'froward,' 'that seemed to retreat while advancing.'

3, 4. This manner of walking is a punishment in Dante, *Inferno*,

xx. 14. Ignorance has neither knowledge of the present, nor foresight, but is *wrong-headed.*

5. **trace**; 'walk': VI. iii. 29, "Not wont on foote with hevy armes to trace"; *Morte Arthure* (Thornton MS.), 1629, "Traise towarde Troys." O. Fr. *tracer*, Lat. *trahere*, 'to draw.'

9. **Ignaro**; It. 'ignorant.' **aread**; *v.n.* Introd. 1. 7.

32. 3. **bee**; subjunctive.

8. **caytive**; 'captive'; a redundant adjective to "thrall": Wyclif, *Romans*, vii. 23; O. Fr. *chaitif*, which, however, acquired the secondary meaning of 'mean,' 'wretched,' as early as the 12th century; Lat. *captivus*; It. *cattivo* has likewise both meanings, which also may be the case here and in v. 45.

33. 4. **red**; past pt. of *reed*: *v.n.* i. 22. 9.

5. **sits**; *v.n.* i. 30. 9.

7. **pourtrahed**; so spelt again in II. ix. 33; retaining the *-h-* of Low Lat. *protrahere*, 'to drag forward,' 'expose'; hence 'depict.'

8. **ages ... degree**; 'stage of life to which gravity is befitting.'

9. **demaund**; 'ask,' used like Fr. *demander*.

34. 2. **doted**; 'foolish'; in *Piers Plowman* i. 138, "'Thow doted daffe,' quod she, 'dulle arne thi wittes'"; Scotch *doitit*; hence *dotterel*, a silly bird.

7. **keyes**; Guy similarly takes possession of the keys of the castle of the thirsty giant Amarant, and releases therefrom many a "wofull caitiff": Percy's *Folio MS.* ii. 141.

8. **breach**; *i.e.* 'necessity of breaking it down.'

9. **impeach**; 'hinder': III. xi. 11, "Swelling throbs empeach | His foltring toung." O. Fr. *empeschier*; Low Lat. *impedicare*, 'to fetter'; Lat. *pes*, 'foot'; hence *impeach*, 'charge with a crime,' and *appeach* in II. viii. 44.

35. 4. Either (1) "That" is the objective, and "princes presence" stands as a honorific for 'princes': 'which the greatest princes may think worth casting their glance upon': 2 *Samuel*, xvii. 11, where for "thou go" the margin reads "thy face or presence go,"; or (2) "That" is the nominative: 'which may see the presence of the greatest princes,' *i.e.* 'be considered worthy to be used as their apartments and furniture.'

6. Spenser is thinking of the Bartholomew Massacre, and the Massacre of the Innocents (*Matt.* ii. 16); for in his mind Romanism and Paganism were closely allied. Cf. Bunyan's "Giant Grim or Bloody-man," representing the tyranny of the secular arm; *Pilgrim's Progress*, 202: *v.n.* ii. 14.

8. **to vew**; this infinitive corresponds to the Lat. supine, *horribile visu.*

9. **sacred ashes**; this is difficult. The meaning is either (1) 'and accursed ashes were strewn over the innocent blood'; *Sacred*, 'accused': II. xii. 37, "The sacred soil where all our perills grew"; v. xii. 1; G. Fletcher, *Christ's Victorie in Heaven*, 55, "O sacred hunger of the greedie eye"; Virgil, *Aencid*, iii. 57, "Auri sacra fames"; or (2) 'and the holy ashes of martyrs lately *burnt as heretics*, were strewn about,' referring to the acts of the Inquisition,—the *autos da fé*—built upon what Motley calls its pedestals of blood and fire.

36. 2-7. *Revelation*, vi. 9, "I saw under the altar the souls of them that were slain for the word of God ... And they cried with a loud voice, saying, How long, O Lord, holy and true, dost thou not judge and avenge our blood?"

2. **Cunning ymagery**; in allusion to the stimulus given to the Fine Arts by the Church of Rome.

4. **doen**; *v.n.* vii. 14. 7, supply *were*.

37. 2. **wofull thrall**; the Redcross Knight.

5. **withall**; this is a *post-position* for the preposition *with*: Shakspere, *Merry Wives*, ii. 1. 90, "One that I am not acquainted withal"; corresponding to A.S. *mid ealle*; whence adv. *withth alle* in *Ormulum*, 2997, etc.: *v.* Maetzner, ii. 416.

38. 4, 5. **lye dying ... Yet live**; *v.n.* v. 46. 4.

9. Note the desponding tone: the utmost he hopes for is death as a release from his misery; this prepares us for the transition of his mind from sin to despair (canto ix.), as we have already watched the transition from pride to sin (canto vii.).

39. 7. "Where *he having* entered in," nom. absolute.

40. 2. **withhold**; the modern construction would be 'withhold *him from* his purpose.'

3. 'The helping hand of perfect affection, stretched out to save, will not shrink back on account of such obstacles.' **nicer**; 'too nice,' 'too fastidious or squeamish': a Latinism.

8. **pined corse**; 'worn out body'; *v.nn.* iii. 5. 6; x. 48. 9.

9. **drere**; 'sorrow'; "dreriment" in ii. 44: v. x. 35, "Deadly dreare" ('pangs of death'). In IV. viii. 42 it means 'dreadful force.' A.S. *dreór*, 'gore,' from *dreósan*, 'to drip'; O.H.G. *tror*, Lat. *cruor*: hence Germ. *trauer*, 'sorrow.'

41. 1. Ovid, *Met.* viii. 801; Dante, *Purg.* xxiii. 22.

2. **unwonted**; 'to which he had been long disused.'

3. **bits**; 'food,' the Saxon equivalent of the Latin 'morsels.'

6. **brawned**; 'brawny'; M. E. *braun*, 'muscle'; O. Fr. *braon*, 'calf of the leg.' The restriction of this word to boar's flesh, like *venison* to deer's, is accidental; lit. 'flesh for roasting'; O. H. G. *práten*, Germ. *braten*, 'to broil.' **bowrs**;

'muscles'; prop. '*flexor* muscles'; A.S. *búgan*, 'to bend'; Dan. *bov*, *Icel. bogr*, 'shoulder'; the same word as *bowes* in *Morte Arthure*, 188; hence *bower-anchor*.

42. Una's constancy to one who had forgotten her. Truth remains unchanged, though the Church may abandon her for a time.

5. **well of teares**; we are perhaps apt to lose sight of this metaphor when we speak of *welling tears*.

6. **evill starre**; *v.n.* i. 27. 3; how gently does Una's unupbraiding pity transfer the blame from him to his 'evil star'!

7. **influence**; a relict of the astrological vocabulary of the times when the art commanded popular faith: Lyndsaye, *Complaint*, 7; Bacon, *Essays*, ix.

43. 1. Construction—'Welcome *thou who art* my lord *whether* in weal or woe.'

3. II. ix. 8, "Fortune the foe of famous chevisaunce"; Seneca, *Herc. Furens*, 523; cf. the ballad "Fortune my foe," alluded to in Shakspere, *Merry Wives*, iii. 3. 69.

4. **wrathful wreakes**; 'avenging anger'; a *double cnallage* for "wreaking wrath"; *Prompt. Parv.*, 'Wracke or veniaunce: vindicta, ulcio"; freq. in Scotch, *e.g.* Gawain Douglas, "hevy wraik," "Goddis wraik," "vengeabil wraik."

5. 'Fortune will atone for these wrongs by doing good to you, thrice as great as the evil she has done.'

6. **priefe**; 'proof,' 'experience'; hence 'ability to stand a test,' 'excellence'; as in x. 24. 5; the vowel-sound still exists in *reprieve*; Fr. *preuve*, Lat. *proba*.

8. A less consummate artist would have broken the charm of the situation by making the knight break his silence here: he does not speak till ix. 17. Warton fails to see this when he wishes for an "éclaircissement between them" before reconciliation! Upton rightly says "he had no just apology to make and therefore makes none." On the other hand, Duessa's falsehood to him, resulting in his three months' captivity, could have left no doubt of Una's innocence in his mind.

44. 4. **delight**; (1) Upton proposed to read *dislike* instead: 'even the best music fails to charm unwilling ears: how much more will the discord of renewing past griefs pain the mind?' *Eccius.* xxii. 6, "A tale out of season is as music in mourning." (2) Dr. Grosart retains the reading in the text: in which case there is an antithesis meant between music and "the things that grievous were": 'music may soothe the troubled mind, but not so the renewal of past griefs.'

7-9. The lesson is meant for the Redcross Knight, but with

what charming delicacy does Arthur, the magnanimous, speak of it as a lesson for himself !

8. **yron pen** ; *Job*, xix. 24 ; *Jeremiah*, xvii. 1, "The sin of Judah is written with a pen of iron ... it is graven upon the table of their heart." The allusion is to the graver or the Roman *stylus* ; metaphorically the *sternness* of the lesson is meant.

45. 7. Una's generosity to a fallen foe. **doe** ; *v.n.* viii. 36. 4. **despight** ; 'malice' ; was contracted into *spite* ; so *spoil* (l. 9) for *despoil*, and *Spenser* for *Dispenser*. O. Fr. *despit*, Lat. *despectus*, from *despicere*, 'to look down upon,' 'to despise.'

8. **t'avenge** ; *sc.* 'ourselves upon.'

46. Alluding to the proscription of Mediaeval Vestments when the new Prayer Book came into use under Edward VI., *v.* Hardwick, *Church History*, ii. 201, 394.

4. *Revelation*, xvii. 16.

5. **tire** ; 'head-dress' : Shakspere, *Merry Wives*, iii. 3. 60, "Thou hast the right arched beauty of the brow that becomes the ship tire, the tire valiant, or any tire of Venetian admittance" ; Ben Jonson, *Cynthia's Revels*, v. 3, "No tire of shine" ; *Isaiah*. iii. 18, "Their cauls and their round tires like the moon." O. Fr. *tire*, whence *tire*, 'a row,' in iv. 35. 9 ; Germ. *zier*, 'ornament' ; another form of *attire*—quite distinct from *tiara*. **call** ; 'caul,' 'net for the head' ; Way's note to *Prompt. Parv.*, "Kelle: reticula, a lytell nette" ; Herrick, *Noble Numbers* (iii. 154).

47, 48. Duessa's foulness described. Spenser here closely follows Ariosto in his description of Alcina's deformity : *Orl. Fur.* vii. 73 ; and of the monster typifying the Avarice that had overspread the Church : *ib.* xxvi. 31.

49. 6. **counterfesaunce** ; 'counterfeiting' ; used again in III. viii. 8 ; from a *quasi* Fr. form *contrefaisance*, from *contrefaire*.

8. **feature** ; 'form' ; the Latin equivalent of the Saxon 'make' : III. ix. 21, "Her hevy haberjeon | Which the faire feature of her limbs did hyde" ; O. Fr. *faiture* : Bartsch, 182.

50. 3-6. The fate of the woman of Babylon is different ; *Revelation*, xvii. 16 ; but Duessa has to reappear in Spenser's story, hence her temporary banishment, resembling that of a different personage in the Apocalypse ; *v. ib.* xii. 6. 14.

CANTO IX.

1. Spenser's idea of Chivalry as the bond of all virtues.

1. **chayne** ; Magnificence, that "containeth in it all the rest" of the virtues : *v. Letter to Raleigh*. **yfere** ; 'in company,' 'to-

gether': *y-* here has a collective force as in A.S. *geféra*, 'companion'; *gebróthru*, 'brethren.' M. E. *in fere* is a corruption of *ifere* (i=y): *v.n.* x. 4. 8.

4. **emprize**; 'adventure'; O. Fr. *emprise;* contracted from *entreprinse;* Lat. *inter, prehendere*, 'to take in hand.'

5. **safety**; a trisyllable for the sake of metre.

2. 4. **Them list**; *v.n.* vii. 35. 5.

7. Though Una is a stranger to his name here, she yet knows it in stanza 6, where *v.n.*

9. **thankles**; because she would not know *whom* to thank.

3. 1. **require**; with a double object, such as *ask* takes in English, or *demander* in French.

5. **all so**; *v.n.* vi. 46. 1.

7. **unfitt**; 'before I was fit to be weaned.' Arthur was taken from his mother Igrayne or Ygerne, and delivered to Sir Ector according to *Morte d'Arthur*, i. 3, or to Sir Antor, as the name stands in *Merlin*, i. 5, to be brought up as his foster-child.

9. **gentle thewes**; 'manners befitting one of gentle birth'; Skelton, *Why Come Ye nat to Court*, "Thy learning is too lewde| Thy tounge is not wel thewde"; Browne, *Brit. Pastorals*, i. 5, "And pittying his estate in sacred thewes|... Resolv'd t'instruct him"; A.S. *théaw*, 'habit'; plural *théawas*, 'manners.'

4. 1. **Timon**; a name of Spenser's invention; *quasi* Greek Τιμῶν, 'man of honour'; τιμή, 'honour.' **bylive**; 'quickly'; very freq. in M. E.; used by Ben Jonson as a Scotticism, *Sad Shepherd*, ii. 1. 59; and by Burns, *Cottar's Saturday Night*, "Belyve the elder bairns come drapping in." Hawes hence invents the name *Godfray Gobelive* for "False Reporte" that travels swiftly. A.S. *bi*, 'by,' *lif*, 'life.'

6. **Rauran**; Selden, *Illustration* to Drayton's *Polyolbion*, refers to this passage: "This Rauran-vaur hill is thereby in Merioneth." **mossy hore**; 'hoary (white) with moss.'

5. 4. **Tutors nouriture**; 'the education given me by my tutor, Timon'; in M. E. *nurture* was the common word for 'bringing up'; *e.g.* the proverb "Nurtur and good maners maketh man"; titles of books on etiquette, like Russel's *Boke of nurture*. **oversee**; Saxon equivalent of Lat. *supervise; Mother Hubberds Tale*, 283, "Cattle to keep, or grounds to oversee."

9. **her**; we express the metaphor here implied when we speak of the future as "hidden in the womb of time." **just term**; 'fulness,' 'due course.'

6. 1. **Lady gent**; 'fair lady': II. 1. 30; Hawes, *Pastime*, xvi., "Your lady gent"; Robert of Brunne, "Elizabeth the gent." O. Fr. *gent, genz;* hence Scotch *genty;* Fr. *gentil*, 'elegant.'

5. There is here no inconsistency with stanza 2. 7. The famous name of Merlin was enough to give her the information she had there sought.

7. 2. **unghest**; this mode of hardening the *g* with an *h* is Italian; the same purpose is now served by inserting *-u-* (*guess*).

3. **Or that**; 'or whether'; *that* is so used to avoid the repetition of a particle, like Fr. *que*.

5. **forced fury**; (1) 'furious force,' by *double enallage*; or (2) 'fury due to violent passion.' **following**; qualifies *me* understood from "my" above. **his**; *v.n.* viii. 8. 4.

9. **find**; 'be able,' 'have the heart,' 'find the means': this seems to be the meaning. **on ground**; 'on earth'; *v.* stanza 16. 9.

8. 4. Burton, *Anatomy of Melancholy*, iii. 2. 3, "Empedocles was present at the cutting up of one that died of love; 'his heart was combust, his liver smoky, his lungs dried up' . . . As the heat consumes the water, so doth love dry up his radical moisture"; *i.e.* the "humours" of the body.

9. **the whiles**; 'while.' A.S. *thá hwíle the*, 'by (during) the time that.' The *-s* in *whiles* used by itself is the genitive suffix, but with *the* this cannot be the case.

9. 9. Another Euphuism.

10. 4. **In middest**; M. E. *in middes*, *-t* being excrescent (as in *whilst*); from adj. *mid*, 'middle,' whence Spenser forms the superlative *middest* in iv. 15. 6; he evidently mistakes the present form to be a superlative too, but *v.n.* iii. 37. 8.

9. **government**; *sc.* 'of the passions,' 'self-control.'

11. 3. **battrie**; 'siege,' 'assault': so used of love in Shakspere, *Ant. and Cleop.* iv. 14. 39, "The seven-fold shield of Ajax cannot keep | The battery from my heart."

12. 1. **ensample ... him**; 'witness.' *Him*; the Redcross Knight.

2. **mated**; 'confounded'; a corruption of *check-mate*; Pers. *sháh mát*, 'the king is dead' (in the game of chess); Arab. *máta*, 'he died'; whence M. E. *mate*, 'overcome,' 'wearied'; O. Fr. *mat*, *mater*, It. *matto*; also a North-country word.

3. **prouder**; a Latinism: *v.n.* Introd. 2. 2.

6. **looser**; 'not kept within the bounds of sober reason,' 'too exuberant (animal spirits)': *v.n.* vii. 7. 8.

13. 5. **humour sweet**; *sc.* of 'dewy sleep': **embayd**; *v.n.* vii. 3. 1.

6. When awake, his heart was steeled against love, but sleep unnerves his resolve, and he falls in love *in a dream*—a charmingly appropriate way, when the object of it is the queen of the fairies. How different is this from the gross materiality that too often disfigures the Arthur romances! Spenser's device is an im-

provement upon the beautiful story of the loves of Prince Kamar-ez-Zemán and the Princess Budoor: *Arabian Nights' Entertainment* (Lane, ii. 10).

14. 4. **when expired**; 'in due course,' when the obstacles to their union were removed, and her constancy had been proved.

9. **hight**; 'was called'; the sole instance of an English *passive* verb. A.S. *hátan*, 'to be called,' from act. *hátan*, 'to command'; corresponding to Germ. *heissen*; hence *hest*, *behest*.

15. 7. **tyne**; 'grief': *Daphnaïda*, 21, "Dolefull teene"; *Returne from Pernessus*, 407, "Flyes have their spleene, each sylly ant his teenes"; a North-country word. A.S. *teóna*, 'injury.'

8. **never vowd**; 'vowed never'; *never* qualifying "to rest."

9. **Nyne monethes**; II. ix. 7, gives this time as one year.

nl'll; 'ne will,' 'will (I) not.'

16. 6-9. The nearest approach to blame of the Redcross Knight that Una has ever uttered. What words of well-merited reproach could be more gentle, more forgetful of self?

17. The discourse between Una and Arthur (stanzas 3-16) has given time to the Redcross Knight to recover from the shame at his past conduct, that he must have felt more keenly than ever in wronged Una's presence, and her last words afford him an occasion to break his long silence (viii. 43. 8).

1, 2. 'My love for thee shall have the next place in my heart after my love (allegiance) for the Queene of Faeries.' The Redcross Knight had forgotten the behest of Gloriana (i. 3) as he had forgotten Una's love: his present vow seals his resolve to return to both. It is significant that he places public duty before private affection,—a sentiment as strong in mediaeval chivalry as in modern ethics.

5. **extremest case**; 'extremity,' *i.e.* 'when my fortune was at its worst.' *Case*, 'lot'; Lat. *casus*, 'what befalls.'

8. Construction—'For you only *are* worthy' etc.; a reference to Elizabeth's inclination to a marriage with the Earl of Leicester: *v.n.* vii. 29. 2.

18. 1. Construction—'So *they* diversely discoursing': nominative absolute.

5. **Als**; 'all so,' 'so too': *v.n.* vi. 46. 1. **earnd**; *v.n.* i. 3. 6.

8. So Diomede and Glaucus pledge friendship by clasping hands and exchanging their armour, Homer, *Iliad*, vi. 233 *sq.*; so Ajax and Hector exchange parting gifts; *ib.* vii. 303.

9. **joynd**; the rhyme requires this to be pronounced *jined*, which is now a vulgarism.

19. 1. **sure**: either (1) 'real,' qualifying "diamond," or (2) 'secure,' qualifying "boxe."

2. **Embowd**; 'arched over,' 'having a vaulted lid': *Visions of the Worldes Vanitie*, ii., "With golden hornes embowed like the moone"; North's Plutarch, "In decking up our temples here with gilded roofs embowed."

3. Healing balms figure in romance: *e.g.* in *Sir Ferumbras*, Olivier deprives the hero of two flasks of a precious liquid that could heal all wounds. Arthur's balm appears again in IV. viii. 20, where he heals Amoret's wounds with it. "What enchanted balsam was this?" asks "Christopher North": perhaps, in the allegory, it is the "Blood of the new testament" (*Matt.* xxvi. 28) that "cleanseth us from all sin" (1 *John*, i. 7).

8. **booke**; the New Testament; a fitting gift from the representative of the Reformed Church of England.

20. 3. **pray**; 'prey upon'; transitive like Lat. *praedari*, as in v. iv. 14, "Yet my good lucke he shall not likewise pray."

21. 2. **knight**; Sir Trevisan. Cf. the picture of Feare in III. xii. 12; and of Dread in Sackville, *Induction*, xxxiv.

4. **aghast**; 'terrify'; M. E. *agasten*; the pt. adj. *aghast* is a contraction of *ayasted*, the *-h-* having crept in afterwards. A.S. *gǽstan*, 'to terrify'; *gást*, 'spirit'; whence *ghost*. The verb occurs in *Romans of Partenay*, 4806; Chaucer, *Legende of Good Women*, 1171.

6. **his feare**; 'the cause of his fear,' 'the thing he feared': v. viii. 39, "Fast did they fly as them their feete could beare ... As they were follow'd of their former feare."

7. **Als ... as**; 'quite so ... as if,' 'exactly ... as if'; A.S. *v.n.* vi. 46. 1. *As*, for 'as if,' as in line 9.

9. **Pegasus his kynd**; 'Pegasus's species.' This was a winged horse, so named from having made his appearance first near the sources (*πήγαι*) of Oceanus. Mounted on Pegasus, Bellerophon slew the Chimaera. With a stroke of his hoof he caused the fountain Hippocrene to gush forth, and became henceforwards the horse of the Muses. The Hippogriff was a horse of the same 'kynd': Ariosto, *Orl. Fur.* iv. *et al.* **his**; *v.n.* v. 5. 8.

22. 2. **heares**; note the rhyme with "appeares" and "weares" and *v.* Ellis, *Early Eng. Pron.* 868.

6. **degree**; 'rank'; cf. the title of the romance "The Squier of lowe Degre"; and the name of a personage in IV. ix.

23. 2. **mister wight**; 'kind of person': III. v. 5, "'What mister wight,' saide he, 'and how arayd?'" *Shep. Cal.*, *July*, 201, "Sike mister men," on which E. K.'s *Glosse* is "Such kinde of men"; used of females in Fairfax's Tasso, iv. 28. O. Fr. *mistier*, *menestier*, 'occupation,' 'trade'; Lat. *ministerium*,

'service'; as a verb in III. vii. 51, "As for my name, it mistreth not to tell" ('there is no need to tell'); hence *mistery* in "Mystery Play," *i.e.* a play acted by handicraftsmen, like the Passion Play still acted at Ober-Ammergau: a different word from *mystery*, 'a secret.' **wight**; 'creature'; A.S. *wiht*, Germ. *wicht*; orig. 'a moving object,' and used of anything indistinctly seen in the distance (Skeat); hence *whit* in the expr. "not a whit." This is to be distinguished from the M. E. adj. *wight*, 'active,' 'strong.'

9 **misseeming**; 'unseemly': II. ii. 31, "Misseeming discord"; M. E. *semlich*, *lit.* 'same-like,' 'fit'; hence 'becoming,' from M. E. *semen*, 'to seem'; A.S. *séman*, 'to conciliate'; hence 'to suit,' 'to appear suitable,' or simply 'to appear' (Skeat).

24. 3. **stony**; 'fixed': *v.* 32. 7. **hartlesse**; 'wanting courage,' 'timid': II. ii. 7, "The heartlesse hind and roebucke to dismay"; Shakspere, *Rom. and Jul.* i. 1. 73.

4, 5. II. v. 37; Virgil, *Aeneid*, iv. 469; Euripides, *Orestes*, 255.

7. **who**; antecedent "him," line 6.

8. **inly**; *i.e.* he was convulsed in every fibre, and his very heart quaked.

25. 1. **doe**; *v.n.* viii. 14. 7.

3. **Eft**; 'afterwards,' 'then'; A.S. *æft*, *eft*, 'behind,' 'again.'

6. **hartie**; 'encouraging,' 'heartening': this use of the word is seen in Hawes, *Pastime*, xxviii., "Dyd me endue then with harty hardynes"; and in the verb *harten*, 'to encourage,' in *Ruines of Rome*, xxii.

26. 1-4. The heaping up of questions, and the repetition in st. 25. 2, convey the idea of breathless haste and terror, in keeping with Trevisan's appearance and movements.

8. **greater**; *sc.* 'than was vouchsafed to my companion.'

9. **partaker**; *sc.* 'with my companion.' **of the place**; 'of *his fate* in that place.' Trevisan speaks of a partaker and a place without explaining first who and what they are: this again shows the trepidation of his mind.

27. 8. **intent**; 'purpose,' 'aim,' as pl. in II. i. 22.

28. 1. **retourning**; *-ou-* as in Fr. *retourner*: so *poursuit*, Fr. *poursuite*, ix. 4; *nouriture*, Fr. *nourriture*, ix. 5.

3. **blesse**; 'protect'; *v.n.* ii. 18. 9.

4. **whyleare**; 'a while before,' 'not long ago'; A.S. *hwil*, 'time,' *aér*, 'formerly.'

6. **areedes**; 'informs,' 'tells': *v.n.* Introd. 1. 7.

8. **hidden**; (1) by *hypallage* qualifies "snake": 'snake hidden in weedes'; (2) or the passive is used for the active as in

"doted," viii. 34: 'snake in hiding weedes'; Virgil, *Eclogues*, iii. 93.

29. 2. **Embost**; 'beset'; *v.n.* iii. 24. 4. **byting**; is only another form of *bitter*: *v.n.* vii. 47.

3. **Which**; antecedent "harts," line 1.

4. **repriefe**; 'reproof': III. iii. 5, "Foule repriefe"; III. iv. 9, "Sharpe repriefe": *v.n.* viii. 43. 6.

8. **stint**; 'put a stop to': III. iv. 8, "And stint thy stormy strife"; *Prompt. Parv.*, "Styntyn' or make a thynge to secyn' (cease), obsto." A.S. *stunt*, 'dull'; whence *stunted*.

30. 1. **hasty**; 'violent,' 'before the natural term of life.'

2. Virgil, *Aeneid*, iv. 450; vi. 435 (said, as here, of the victims of despair).

6. **dying feare**; 'fear of death': *v.n.* ii. 24. 1.

8. 'Whom, if you are the victim of love, the same calamity may befall,' viz. to be the victim of despair.

9. Construction—'But *may* God never let you,' etc.

31. 2. **Castle ... health**; 'his life,' 'the citadel of his well-being'; suggested probably by the title of Elyot's work, "The Castell of Helthe."

3, 4. Construction—'I, whom late trial has taught, *I* that would not (*go through*) the like for all this world's wealth, know *how a man may be so won*.'

4. **would**; 'wish for,' a principal verb. **worldës**; a dissyllable: *v.n.* xi. 52. 2.

5. For the metaphor *v. Canticles*, iv. 11; Homer, *Iliad*, i. 249; *Odyssey*, xviii. 283; Tasso, *Aminta*, i. 2; *Ger. Lib.* ii. 51.

32. 1. **hence**; 'henceforth.'

7. **for ... glee**; 'for love or money.' Church altered "glee" to "fee," and referred to x. 43; Dr. Grosart retains the reading of the first two editions, which perhaps is the true one, if we remember Spenser's fondness for alliterations.

9. **lever**; 'rather'; comparative of *lief*: iii. 28. 9.

33. This powerful description has been often imitated: *e.g.* by Giles Fletcher, *Christ's Victorie on Earth*, xxiii. *sq.*, where lines 4, 5 are bodily transferred; P. Fletcher, *Purple Island*, xii. 32 *sq.*: Browne, *Brit. Pastorals*, i. 5; and closely in *The Returne from Pernassus*, iii. 5, "Nay let us run unto the balefull cave| Pight in the hollow ribbs of craggy cliffe, | Where dreary owles do shrike the livelong night, | Chasing away the byrdes of chearefull light, | Where yawning ghosts do howle in ghastly wise, | Where that dull hollow ey'd, that staring syre, | Yclept Dispaire hath his sad mansion." Bunyan alone seems to have been original in this

case: his Despair is, now, the Man in the Iron Cage, now, a giant dwelling in Doubting Castle; the latter like Spenser's Despair, tells Christian and Hopeful "in a surly manner, forthwith to make an end of themselves, either with knife, halter or poison."

6. Virgil, *Aeneid*, vi. 462; Ovid, *Met.* xv. 791 *sq.*

9. G. Fletcher, *supra*, "And all about, the murdered ghosts did shreek and grone."

34. 1. **stubs**; 'stumps,' the nasalized form of the word; Lat. *stipes*, Gr. στύπος; whence *stipulate*, *stubble*.

3. **knees**; 'projections'; cf. "knee-timber"; so we speak of the *foot* of a rock or mountain.

1-6. Imitated by G. Fletcher, *supra*, "The ground no hearbs but venomous, did beare, | Nor ragged trees did leave, but every wheare | Dead bones and skulls wear cast, and bodies hanged wear."

9. **comforted**; 'encouraged': Robert of Gloucester, "The kyng Aurely hys felawes comforted wel to fyghte"; originally 'to strengthen'; Wyclif, *Isaiah*, xli. 7, "And he comforted hym with nailes"; A.V. 'fastened it.' Lat. *cum*, *fortis*, 'strong.'

35. 4. **griesie**; 'grizzly,' 'grizzled,' 'gray'; this seems to be a rare form in M. E. from Low Lat. *griseus* (Diez). O. Fr. *gris*, whence M. E. *gris*, 'fur of the gray squirrel'; Germ. *greis*, 'a gray-head': entirely distinct from *grisly*, in ix. 21, 'terrible': *v.n.* v. 10. 1.

5. **round**; adv. join with "about"—"round about."

9. **as**; 'as if.'

36. Cf. Sackville's picture of Misery: *Induction*, xxxvii.

1, 2. Virgil, *Aeneid*, iii. 594.

3. **abouts**; *-s* must be a pure exigency of rhyme: there seems to be no other instance of this pseudo-adverbial ending.

6. **wallowd**; 'bedabbled,' 'rolled,' which is the lit. meaning. A.S. *wealwian*, Lat. *volvere*: the more common termination *-ing* will not suit the context ("corse").

37. 1. **approving**; *v.n.* viii. 3. 9.

5. **his blood**; *i.e.* Sir Terwin's blood yet lukewarm, stanza 36.

7. After "fact" supply *which*; *v.* Abbott, *Shak. Gram.* § 244.

8. Construction—'What justice *which* can' etc., or more fully, 'What justice *is there which* can' etc.

9. **price**; *v.n.* v. 26. 4. **in sight**; 'as we see before us'; a rhyming tag like "in place," ii. 38. 9: other similar expressions in M. E. are *on mould*, *in land*.

38. What terrible eloquence do not the words of the squalid

"Man of Hell," sitting abject on the ground, possess? The rotting carcases and the still warm corpse are awful proofs of their power: "deadly dull as look his hollow eyes, they see into the core of the human heart," and from the lurking thoughts they detect there, his shrunken lips can frame persuasion that has driven men to madness and self-destruction.

1. **franticke fit**; 'fit of frenzy': *v.n.* i. 40. 9.

2. **doome**; 'judgment': IV. xi. 38, "By equall dome repayd." A.S. *dóm*, Gk. *θέμις*: hence *to deem*, and suffix *-dom*.

3. Same construction as in stanza 37. 8.

5. **drive**; a pl. verb with "none."

7. **Is**; 'is *it*'; *v.n.* iii. 30. 7: so in stanzas 39. 4; 42. 1.

8. **Or let**; 'or *to* let'; co-ordinate with "to give," line 7.

9. **die at ease**; *i.e.* 'die *and be* at ease.' **uneath**; 'uneasy,' 'unhappy'; this is the literal meaning: A.S. *uneáthe*, 'not easily.' The commoner sense in M. E. is 'with difficulty,' 'scarcely,' and is the only one noticed in Stratmann or Jamieson (*uneith, uness*): *v.n.* xi. 4. 3. *Ethe*, 'easy,' occurs in M. E.

39. The question is discussed in Plato, *Phaedo*, vi. (61 E) *s.q.*

2. **in haste**; 'eager'; qualifying "to come."

4. **over past**; *i.e.* 'over the flood, past the obstacle.'

7. **fond**; 'foolish'; prop. *fonned* (Wyclif, 1 *Cor.* i. 27), p. pt. of *to fonnen*, 'to act foolishly': Chaucer, *Court of Love*, 458, "To fonne and dote in love"; from M. E. *fon*, 'a fool': Spenser elsewhere uses *fon* and *fonly*. **woe**; 'life,' which in the eyes of Despair is a burden.

40. 4. **passage**; viz. the crossing of the "flood" of stanza 39, *i.e.* the hour of death.

7. **quiet grave**; the "eternal rest" of line 1. Despair here takes, not the Christian, but the Pagan, view of death: Plato, *Apol. Socratis*, xxxii. (40); Lucretius, iii. 974. Schiller puts the sentiment into the mouth of the dying Wallenstein, *Wallensteins Tod*, v. 5, "Ich denke einen langen Schlaf zu thun."

41. 1. **suddeine**; 'quick': Shakspere, *Jul. Caes.* iii. 1. 19, "Casca be sudden, for we fear prevention"; so *Tempest*, ii. 1. 306: adv. *suddenly*, i. 24. 4.

2-4. This is the answer, conveyed in the same metaphor, made by Socrates to the question of Cebes: Plato, *Phaedo*, *supra*.

5. **bed**; 'bid'; this is the vowel in M. E. *beden*, and in the diphthongs in A.S *beódan*, and Germ. *bieten*.

7. **he**; Despair.

8. **Centonell**; 'sentinel'; so spelt in IV. ii. 36; of doubtful origin: (1) Diez, whom Skeat follows, derives it "from *sentina*,

the well-room (bilge) of a ship, where the *sentinator* was stationed to give notice of any leakage"; (2) Wedgwood prefers Lat. *semita*, 'a path'; a sentry literally being 'one who walks up and down a path' when on guard.

9. **droome**; 'drum'; the original sound of *u* was *oo*: cf. Germ. *trommel* for the vowel.

42. The sophist's argument from Necessity; or, as mythology puts it, the inexorable decree of the Parcae (the Fates); or, as oriental fatalism calls it, Kismet (Destiny).

5. **date**: 'assigned duration,' '(fixed) term of life'; Lat. *datum*, 'given': so in stanza 45.

7. **holds**; 'binds'; everything in the world changes, but necessity remains unchanged.

43. 3. **boasts**; 'boastest'; *-test* changed to *-ts* for euphony; so Shakspere, *Richard II.* iv. 1. 270, "Fiend, thou torments me" (1st Folio, ii. 40); *Hamlet*, i. 4. 53, "Thou dead coarse ... revisits thus the glimpses of the Moone" (1st Folio, iii. 257), *v.* Abbott, *Shak. Gram.* § 340. In the Northern Dialect of M. E. *-s* was the ending of all the persons of the verb singular. There was a tendency in the Midland dialect to use *-es* for *-est* in the 2nd person singular.

4. **avengément**; four syllables as in iv. 34. 5.

6. Despair, like the devil, can quote Scripture: *Genesis*, ix. 6, "Whoso sheddeth man's blood, by man shall his blood be shed."

7. **Is ... life**; 'has thy evil life not been long enough' spent amiss? **forespent**; 'mis-spent': *v.n.* vii. 18. 7.

44. 2. **betake**; reflexive as in v. 23: *v.n.* xii. 25. 8.

3. **Life**; *i.e.* 'if you continue to live'; objective of *ensewen*, for which *v.n.* iv. 34. 9.

6. The heaping up of words is meant to portray the endless succession of ills to which life is subject.

8. **rife**; 'without a check': IV, iii. 12, "Thence streames of purple bloud issuing rife"; *Shep. Cal.*, *Decr.* 94; A.S. *rif.*

45. 5. How startling and dramatic must be the effect of these words, and of stanza 46. 6 *sq.* on the Redcross Knight; Despair knows the story of his past life!

8. **then**; *i.e.* 'if he had come when you called for him,' line 6. **would forestall**; 'would have forestalled.'

46. 2. **degree**; 'limit,' "date," stanza 45; lit. 'step': Lat. *de*, *gradus*, 'step.'

3, 4. *Matthew*, xxiii. 32, "Fill up then the measure of your fathers"; 1 *Thessalonians*, ii. 16, "... To fill up their sins alway, for the wrath is come upon them to the uttermost." **sinfull hire**; 'hire to sin,' 'service of sin.'

7. **falsed** ; 'broken,' 'betrayed' : Chaucer, *Squieres Tale*, 627, "And hath his trewthe falsed in this wyse" ; A.S. *falsian* ; hence Scotch *faulser*, 'forger.'

47. Despair insists upon the Justice of God, but never once mentions his Mercy ; *v.n.* stanza 53.

3. **up ... fold** ; 'fold up,' 'overlook,' 'keep secret and unpunished.'

5. *Ezekiel*, xviii. 4, "The soul that sinneth, it shall die" ; *Amos*, ix. 10, "All the sinners of my people shall die."

6. *Job*, xxxiv. 15, "All flesh shall perish together, and man shall turn again unto dust." "Is not this old sophister a good textuary?" asks Upton.

8. *I.e.* 'till you have tasted life to its bitter dregs.' **glas** ; 'hour glass,' such as that which is so often represented in Holbein's *Dance of Death*, with the sand nearly run out.

9. How terribly direct is this injunction!

48. The speech of Despair begins by dissuading the Redcross Knight from attempting to avenge the death of Terwin, passes on to the bitterness of life from which death is a sweet relief, and ends in a terrible climax by trying to persuade the Redcross Knight to compass his own death! How the fascination of his fearful eloquence grows upon the knight, is shown in three subtle touches ; from "firie zeale" to avenge Terwin (stanza 37), he cools down to amused wonder at Despair's arguments (stanza 41), and when the latter passes from abstract generalities to the particulars of his own life, then does conscience speak aloud within, and he nearly sinks into fatal despair. Mr. De Vere well says that the speech of Despair is a true tragedy in Aristotle's sense of the word—purifying the mind by powerfully rousing the emotions of terror and pity.

1. **enmoved** ; *v.n.* vii. 38. 9.

5. **reverse** ; either (1) 'revert,' 'return' : III. iv. 1, "Or doen they onely sleepe, and shall againe reverse?" or (2) 'cause to return,' 'recall' : in the former case "vew" is the nominative, in the latter, "he," understood.

8. **inchaunted rimes** ; 'magic verses' such as Archimago utters.

49. 3. **dant** ; 'daunt' ; O. Fr. *danter* ; the later form *donter* (mod. Fr. *dompter*) is more correct ; Lat. *domitare*, 'to tame' : a similarly mistaken vowel occurs in O. Fr. *dant*, *danz*, 'a lord' ; Lat. *dominus* ; whence M. E. *dan*.

5. **quaile** ; 'overpower' : III. viii. 34 ; (1) in this sense *quail* is confounded with *quell*, its causative, 'make to die,' 'kill' : *quail* is from M. E. *quelen*, A.S. *cwelan*, 'to die,' as in *Shep. Cal.*, *Novr.* 91, "The braunch once dead, the budde eke needes must quaile." (2) The modern sense 'to shrink' is due to another con-

fusion, viz. with M. E. *quailen: Prompt. Parv.*, "Qualyn" as mylke and other lycowre: coagulo"; Lat. *coagulare* (Skeat).

6. **table**; 'picture': III. iv. 10. Lat. *tabula*, 'a painting.' Spenser, as Dr. Kitchen points out, is thinking of the many paintings of the Last Judgment which the patronage of the Fine Arts by the Romish Church produced, and in which the element of terror, depicted in the punishments of the damned, frequently predominated.

50. 5. **overcraw**; 'insult': *Shep. Cal., Febr.* 142, "The oake ... with shame and greefe adawed, | That of a weede he was overcrawed." A.S. *crāwan*; Germ. *krähen*, 'to crow'; Scotch *craw*.

6. Warton refers to Higgins's continuation of the *Mirror of Magistrates*, where Despair offers to Cordelia in prison various instruments of death, "all bedyde with bloode and poysons." Du Bartas, *Furies*, "Mad Despaire | That bears about her burning coales and cords, | Asps, poysons, pistols, halters, knives and swords" (Sylvester, 215).

51. 6, 7. A charming euphuistic conceit; cf. Shakspere, *Julius Caesar*, iii. 2. 184. **as**; 'as if'; so in ix. 48. 8.

52. 2. **well of life**; 'heart.'

3. **reliv'd**; 'brought back to life.' *Shep. Cal., Novr.* 89, "As virtues braunch and beauties budde | Reliven not for any good"; on which E. K.s' *Glosse* is "Reliven not, live not againe."

6-9. Never once before has Una addressed the knight with such severity. His wronging of *her* had only drawn forth pity and forgiveness, but when he is about to harm *himself*, and wrong all the better part of his nature, then only is her indignation roused, and she calls him what he has long before deserved to be called. No where does Una shine so bright in the light of a heroine as she does here. How unselfish is Truth!

9. **fire-mouthed**; this is the attribute of the dragon of romance; Arthur's "dream-dragon," Lancelot's "brennyng drake," Merlin's red and white dragons, Guy's and Bevis's respective dragons, St. George's dragon, the dragon of Wantley, Sir Degoré's and Sir Eglamore's dragons—all are fire-breathing.

53. 1. *Matthew*, xxvi. 41, "But the flesh is weak."

4-6. These are the few telling words with which Una overturns the elaborate sophistries of Despair. She reminds the Redcross Knight that there is such a precious thing as the mercy of God although Despair had never once mentioned it, and that he could be a partaker of it.

5. **chosen**; alluding to the Scriptural doctrine of the Elect: *Mark*, xiii. 20, "But for the elect's sake, whom he hath chosen," such as St. Paul was; *Acts*, xxii. 14. The Calvinistic doctrine of

Election was countenanced by the Reformed Church of England in Spenser's time: Blunt, *Dict. of Theology*, 105.

8. *Colossians*, ii. 14, "Blotting out the handwriting of ordinances that was against us, which was contrary to us, and took it out of the way, nailing it to the Cross." The Mosaic Law was superseded by the Gospel of Grace.

9. **sir Knight**; Una perceives that her words have worked a change for the better in his mind, and with this expression she receives him back to her heart as her champion, and that of the Church.

54. 1. **amounted**; 'mounted': Phaer's Virgil, "They feeding there awhile, amounted forth, and went in skie"; M. E. *amounten* has commonly the modern sense of 'come up to'; O. Fr. *amonter*, from *amont*, 'upwards'; *amount* is a correcter form than *mount*; Lat. *ad*, *montem*, 'mountain.'

2. **carle**; 'churl,' 'man': III. ix. 3, (1) orig. 'man,' 'male,' as in Germ. *kerl*, and Scotch *carl-cat*; (2) 'a common fellow,' as distinguished from 'a gentle'; hence the distinction in A.S. times between *eorl* and *ceorl*, and in romance: *Carle of Carlile*, 483; (3) 'a boor'; *Prompt. Parv.*, "Cherelle or charle: rusticus"; (4) 'a strong man,' whence the proper name *Karl* (Charles) applied to Charlemagne; (5) 'an old man': both these last being Scotch uses of the word; (6) the modern meaning.

3. **for**; 'in spite of.'

5. **unbid**: 'unprayed for': *v.n.* i. 30. 7.

6. The last telling touch to the consistency of Despair's character: Despair would cease to be despair, if he ceased to exist.

7. **him selfe ... drest**; 'set himself,' 'made the attempt'; often in *Morte d'Arthur*, *e.g.* iii. 5, "Sir Bors dressed him betweene the knight and the chamber doore." Lat. *directus*, 'straight': *v.n.* x. 11. 3.

9. Despair must live as long as Sin lives among mankind, but the time shall come when both must die, and, with their death, Hope shall give place to Fulfilment: *Titus*, iii. 7. **eternally**; *i.e.* when eternity succeeds this life on earth.

CANTO X.

This canto is the most beautiful, as canto ix. is the most powerful, in this book; and of the separate allegories, that of the House of Holiness is the most sustained.

1. 1. **What man**; 'how foolish,' 'how accursed': *Jeremiah*, xvii. 5, "Cursed be the man that ... maketh flesh his arm."

3. **all so**; *v.n.* vi. 46. 1. **it**; either (1) antecedent "fleshly might"; or (2) impersonal; Lat. *pugnaturum sit.*

7. 1 *John*, v. 4, "And this is the victory that overcometh the world, even our faith."

9. *Philippians*, ii. 13, "For it is God which worketh in you both to will and to do of his good pleasure."

2. 3. **woxen ... raw**; 'fallen out of training,' 'become unstrung.'

4. *Hendiadys*: 'through the constraint of long imprisonment.'

7. **diets daint**; this is Xenophon's "diet of the soul" *Memorabilia*, i. 3. 5. Plato has the same simile: *Timaeus*, 27. *Daint: v.n.* ii. 27. 9.

8. **chearen**; reflexive, 'regain hope and cheerfulness.'

9. **recovered**; *v.n.* v. 44. 9, *recure.*

3. 1. **auncient house**; 'the House of Holiness.' Compare the Εὐδαιμόνων οἰκητήριον in Cebes's *Tabula*; the "Hous of Salvacyon" in the Old Morality Play of *Every Man*; the "Tower of Truth" in *Piers Plowman*, v. 594; the "Palace Beautiful" in the *Pilgrim's Progress*; and especially the "Holy House" in the *Abbey of the Holy Ghost: v.n.* x. 27. 6.

8, 9. Every moment of her life is here accounted for: she is unceasingly employed, either in prayer or in good works; blending together a life of Action with one of Contemplation: Faith with Good Works.

4. 1. **Cælia**; 'the Heavenly'; Browne, *Brit. Pastorals*, ii. 5, borrows this name.

2. **arise**; *i.e.* (1) 'destined to arise,' after death; or (2) 'rising to the level of a heavenly life' while still on earth; 'living a heaven on earth.'

6, 7. **Fidelia and Speranza**; Faith and Hope are virgins though espoused, because both look to the future of a next life, when their espousal will be fully solemnized—when Faith will attain to Vision, and Hope end in Fruition. **solemnize**; verb used as substantive.

8, 9. **Charissa**; Charity; though Spenser draws his idea from 1 *Corinthians*, xiii. 13 ("And now abideth faith, hope, charity, these three; but the greatest of these is charity") he makes his Charity to be the youngest, in accordance with the Church doctrine: "Faith before Good Works." Charity is married and has children, because the exercise of this virtue bears fruit on earth. **lovely**; *v.n.* iii. 30. 1. **fere**; 'companion,' *i.e.* 'husband,' as in vi. xii. 4 ('wife' in iv. iii. 52); A.S. *geféra*, literally 'fellow traveller'; from *faran*, 'to fare,' 'to travel.' **pledges**; 'children'; Lat. *pignora.*

5. 1-3. *Matthew*, vii. 7, "Knock and it shall be opened unto you"; so Christian finds the Wicket gate to the Interpreter's House to be locked with the above scripture text inscribed over it: *Pilgrim's Progress*, 25. The Church Militant has to guard against enemies.

7. **stay**; 'support': VI. 35. 7; used metaphorically in III. xi. 23: *v.n.* x. 40. 4.

8. **Humiltá**; Humility; compare the different doorkeepers in allegory: in the *Ayenbite of Inwyt*, Sleight (Prudence) is the "doreward" of the House of the "Will of Reason"; in *Piers Plowman*, Grace is the "gate-ward"; in the *Abbey of the Holy Ghost*, Dread is the portress; in the *Pilgrim's Progress*, Watchful is the porter to Palace Beautiful; in Browne, *Brit. Pastorals*, i. 5, Remembrance sits as portress of Metanoia's (Repentance's) House. These four characters figure in Fletcher's *Purple Island*, ix., under the names of Fido (Faith), Elpinus (Hope), the *nameless* brother of Love (Charity), and Tapinus (Humility), as sons of Urania (Gr. = Lat. Coelia) and Spirito (The Holy Ghost). Fletcher's description of Charity is especially striking.

9. *Matthew*, vii. 14, "Strait is the gate, and narrow is the way, which leadeth unto life, and few there be that find it": so "a very narrow passage" leads to Palace Beautiful, in Bunyan.

6. 4. **francklin**; 'freeholder'; defined in Fortescue, *De Laud. Legg. Angl.* 29, as a "substantial householder of considerable estate." In Russel's *Boke of Nurture*, 1065 *sq.*, the Franklin is ranked equal to a Squire in dinner-table etiquette. Chaucer's Frankeleyn is a man of substance, *Prol.* 331 *sq.* Low Lat. *franchilanus*, *francus*, 'free.' **faire and free**; 'courteous and of an easy, unembarrassed deportment'; the expression is more commonly applied to females. In *Sir Eglamore*, "ffree" is a most common epithet, applied to "ladye," "squyr," "doughter," "maydens," etc.

7. 5. **knew ... good**; 'know how to behave properly'; in VI. ii. 1, the virtue of Courtesy for a knight or lady is thus defined: "To bear themselves aright | To all of each degree as doth behove: | For whether they be placed high above | Or low beneath, yet ought they well to know | Their good"; VI. v. 36, "Some goodly person, and of gentle race, | That could his good to all."

7. **courting nicetee**; 'over-refinement of courtiers.'

9. **persóns**; Lat. accent, *persōnā*.

8. 4. **Which doen**; 'which (her prayers) being done.'

9. **weaker eld**; 'old age too weak (*i.e.* unaccustomed, l. 8) to feel such comfort often.' *Eld* is an allegorical personage representing Old Age in *Piers Plowman*, xi. 26 *sq.*, so in *The Pilgrimage*

to Parnassus, 22; common in M. E. A.S. *yldu*, from *eald*, 'old'; hence *alderman*, *elder*.

9. 4. **parents head**; 'parent'; *head* for 'person,' like Lat. *caput*, Gr. κάρα and κεφαλή.

5. **ever-dying dread**; 'continual dread of death': *v.nn.* ix. 30. 6; ii. 24. 1.

6. **long a day**; 'many a long (*i.e.* 'weary') day,' 'long days'; so *many a day* = 'many days.'

7. **soles to lead**: 'to guide thy feet' to their rescue.

9. **doen .. stray**; 'caused *to* stray'; *doen* is a participle co-ordinate with "brought," line 8.

10. 4, 5. *Matthew*, vii. 13, "Wide is the gate and broad is the way that leadeth to destruction, and many there be which go in thereat"; and 14, quoted in *n.* x. 5. 9.

8. **rightest way**; *i.e.* 'the *only* right way'; a unique use of the superlative.

11. 3. **addrest**; 'bent,' 'directed': III. iv. 14· O. Fr. *adrecier*: *v.nn.* ii. 11. 7; ix. 54. 7.

9. **Ne ... ought**; 'nor *was* aught *wanting*.'

12. 1. **devise**; 'converse'; transitive in IV. viii. 3, "There chaunst a turtle dove|To come where he his dolors did devise"; hence 'sang'; *ib.* 12, "Eftsoones she flew unto his fearelesse hand | And there a piteous ditty new deviz'd"; as a substantive, 'conversation'; *Shep. Cal., Jan.* 65, "Shepheards devise." O. Fr. *deviser*, 'to narrate'; *Huon of Bordeaux*, Bartsch, 184, "Me cançon ai et dite et devisé." Lat. *dividere*; *v.n.* vii. 17. 7.

2. Cf. the three ladies, Veryte, Good Operacioun and Fydelyte, in Hawes, *Pastime*, xxxiii., and the sisters Prudence, Piety and Charity to whom Christian is introduced by the damsel Discretion in Palace Beautiful. In *Piers Plowman*, xvi., xvii., the personages are slightly altered to Faith, Hope and the Good Samaritan. In the text they are the daughters of Coelia, because they are the "first or godly virtues." Belief teaches us to acknowledge God, Hope raises us to God, and Charity joins us to God (*Ayenbite of Inwyt*, 123).

4. **demure**; 'sober': applied in II. i. 6, to Sir Guyon; and to the "pensive Nun," in Milton, *Il Penseroso*, 32. O. Fr. *de* (*bons*) *murs*, 'of (good) manners'; Lat. *de*, *mores*, 'character.'

6. **eldest**; Spenser is thinking of all the three sisters: *Hebrews*, xi. 1, "Now faith is the substance of things hoped for, the evidence of things not seen"; hence faith *precedes* hope.

7. Construction—'Threw beams like *those of* the sun.' Her face shone like Moses's when he descended from Mount Sinai: *Exodus*, xxxiv. 30. The light is the light of the divine presence

and inspiration. *Matthew*, xvii. 2, "And his face did shine as the sun, and his raiment was white as the light."

13. The working out of the Scriptural allusions here is due to Upton.

1. Horace, *Odes*, i. 35. 21; Ariosto, *Orl. Fur.* xxi. 1. In Scripture, white is the colour of the robes of the faithful: *v. Revelation*, vii. 9 *sq.*

2, 3. The Cup of the Holy Sacrament. The early Christians, relying upon *John*, xix. 34, and 1 *John*, v. 6, mixed wine and water at the Eucharist: *Instructions for Parish Priests*, 1885 *sq.*, insists on this: "Poure water to thy wyn, | As thou const wel and fyn," etc.

4. The serpent represents the *healing* power of faith: *Matthew*, ix. 22, "Daughter ... thy faith hath made thee whole." The imagery is borrowed from *Numbers*, xxi., where the serpent of brass, made by Moses, heals those who are bitten by the fiery serpents; it is here applied to the Great Physician of the Soul (*Matthew*, ix. 12), who healeth with His blood (*Mark*, xiv. 24). In mythology, too, the serpent was the emblem of healing, because of its power of discovering medicinal herbs, as seen in the story of Aesculapius and Glaucus. Statues of Aesculapius represent him as resting his hand on the head of a serpent. St. John the Evangelist is usually represented with a chalice out of which issues a serpent, and an open book in his hand.

5. To him who trusts in the unaided light of reason, faith seems an unsafe and dangerous ground.

6. *Hebrews*, x. 23, "Let us hold fast the profession of our faith without wavering."

8. The New Testament sealed with the blood of Christ: *v. Ephesians*, i. 13. The idea was suggested by the "book sealed with seven seals," which are opened by "the Lamb that was slain," *Revelation*, v. 1 *sq.*

9. 1 *Corinthians*, xiii. 12, "For now we see through a glass, darkly; but then face to face"; 2 *Peter*, iii. 16, "In which are some things hard to be understood"; 2 *Corinthians*, v. 7.

14. 2. Fletcher, *Purple Island*, ix., "Next went Elpinus, clad in sky-like blue." Blue is the colour of Christian hope, because it is fixed on heaven beyond the skies; *Colossians*, i. 5.

3. Hope is accompanied by fear, for "hope that is seen is not hope," but it is a mere possibility hidden in the darkness of futurity. Fletcher, *Purple Island*, ix., "Nothing so cheerful was his thoughtful face | As was his brother Fido's;—fear seem'd dwell | Close by his heart." **of sight**; 'to look upon.'

6. *Hebrews*, vi. 19, "Which hope we have as an anchor of the soul, both sure and stedfast"; G. Fletcher modifies this imagery

in his description of Euclpis in *Christ's Victorie on Earth*, 32. **silver**; because hope centred in the next world, is purified from the dross of this: 1 *John*, iii. 3. **as befell**; 'as was the case,' 'as it so happened.' This is only a rhyming tag.

9. **swarved**; so spelt again in III. i. 11, IV. iii. 18. M. E. *swerven* had a strong past tense *swarf*. A.S. *sweorfan*, 'to rub,' 'to polish' (Skeat). The vowel exists in *swarm* (same root) and provincial *swarve*, 'swarm up a tree' (Halliwell).

15. 5. **shamefast**; 'modest'; literally 'held fast (firmly) by shame'; v. v. 25; cf. the personification of Shamefastnesse in IV. x. 50, and II. ix. 43, "You shamefast are, but Shamefastness itself is she." A.S. *scamfæst*; same ending as in *sothfaest* (truthful) and M. E. *stedïfast*. The corrupt spelling *shamefaced* occurs in Sidney.

9. **gest**; 'deed,' 'adventure'; Robert of Brunne calls Henry of Huntingdon's Chronicle "the gestes olde"; in Chaucer, *Merchauntes Tale*, 10158, the *Gesta Romanorum* is so called; Robin Hood's shooting exploit at Nottingham is celebrated in the *Lytel Geste of Robyn Hude*. O. Fr. *geste*: Lat. *gestum*, from *gerere*, 'to carry.'

16. 2. **become**; 'gone to': III. iv. 1, "Where is the antique glory now become"; *William of Palerne*, 222, "That he ne wiste in this world where thei were become"; literally 'come by'; hence 'happen': III. ix. 32, "Deedes of armes which unto them became." A.S. *becuman*, 'to arrive,' 'to happen.'

5. Charity is ever fruitful of good works.

9. **encrease**; 'may he increase'; optative: a common word in Scripture in this sense.

17. 5. **recoyle**; 'withdraw,' 'retire': the older spelling occurs in v. xi. 47, "Back to recule"; VI. i. 20, "Oft recuile." O. Fr. *reculer*; *re*, 'back,' *cul*, 'hinder part.'

6. **Groome**; 'servant in waiting,' 'groom of the chamber': v. i. 12; *-r-* excrescent; A.S. *guma*, Lat. *homo*, 'man.'

7. **despoile**; 'undress,' 'relieve,' without the modern ethical sense of doing so wrongfully or forcibly: so in II. xi. 49, Arthur is "of his armes despoyled easily."

9. These members of Coelia's house are no doubt described from the household of a lord's court such as that given in the *Boke of Curtasye*, 352 *sq.* There we find the Janitor or Porter (st. 5), the Marescallus Aulae or Marshal of the Hall, with a Yeoman Usher under him (st. 6), the Armiger or Esquier of the Body (st. 7), the Garcio or Groom of the Chamber (st. 17), besides others who would be out of place, both in Coelia's modest household, and in the allegory.

18. 4. So Graunde Amoure before he sets out on his great

quest has a complete course of schooling in the "Toure of Doctrine"; *Pastime*, iii.-xxvi. The contrast between Spenser's genius and the prosing of Hawes is never so strikingly shown as in the clear and forcible allegory in the text, and the tedious arithmetical enumeration in the *Pastime*.

7. **agraste**: 'showed grace to,' 'favoured': II. xii. 58, "And that, which all faire workes doth most aggrace." It. *aggraziare*, Lat. *gratia*; a cognate form is *aggrate*, 'to please': II. ix. 34.

9. *Ephesians*, i. 18, "The eyes of your understanding being enlightened."

19. 1. *Hebrews*, ix. 20, "This is the blood of the testament which God hath enjoined unto you"; *Matthew*, xxvi. 28, "For this is my blood of the new testament." Faith stands in *Acts*, xxiv. 24, *Romans*, i. 8, for the doctrine and profession of the Gospel, and is hence its best teacher.

4. **documents**; 'doctrines': this rare use as an abstract substantive occurs in Nicoll's Thucydides, "All thie whiche ... be ful of teachynges and documentes." Bunyan speaks of the "Records" in the Study-room of Palace Beautiful that Christian peruses.

6. The great subjects of dogmatic and polemic theology in the 16th and 17th centuries, that led Milton to make his God the Father talk like "a school divine" in *Par. Lost*, iii.

8, 9. 2 *Corinthians*, iii. 6, "Who also hath made us able ministers of the new testament; not of the letter, but of the spirit: for the letter killeth, but the spirit giveth life." **thrill**; 'pierce'; modern *drill*. M. E. *thirlen*, A.S. *thyrlian*, from *thyrl*, 'hole,' from *thurh*, 'through,' Germ. *durch*; hence *thyrl*= *through-el*; root TAR, 'pierce'; whence Lat. *terere*, 'to rub.'

20. The higher manifestation of Faith by which she can work miracles: *Matthew*, xvii. 20. Reproduced by G. Fletcher, *Christ's Victorie in Heaven*, 68, "Into the sea she could a mountaine throwe, | And make the sun to stande, and waters backwards flowe."

1. **list poure**; 'list *to* pour': *v.n.* vii. 35. 5. **larger spright**; 'higher and fuller manifestation of her spiritual power.'

2. Joshua commanded the Sun to stand still on Gibeon, during battle with the Amorites (*Joshua*, x. 12 *sq.*).

3. Hezekiah's prayer turns the sun back ten degrees as a sign of the promise that his life is prolonged (2 *Kings*, xx. 10 *sq.*).

4. Gideon's faith enabled him, with only 300 men, to put to flight the host of the Midianites (*Judges*, vii. 7 *sq.*).

5. Thus did the children of Israel cross the Red Sea, after Moses had parted the waters with his outstretched hand (*Exodus*, xiv. 21 *sq.*).

6, 8. A miracle that Christ said it was possible for His disciples to perform if they had faith (*Matthew*, xxi. 21).

21. 7. **prickt**; cf. the title of Hampole's book: *The Pricke of Conscience.*

8. Remorse produces the same longing for death that Despair does; but the result is different: the former is the first step to Repentance.

22. 9. Una felt no such perplexity when the Redcross Knight was in a similar state of mind under the influence of Despair, but her action was prompt. Why this difference? Because she feels that he is now in good hands, and that this recrudescence is perhaps only a stage in the recovery—"To cure deep wounds by wounding deeper still."

23. 1. Prayer to Heaven is our refuge in the hour of agony (*Matthew*, xxvi. 39; *Luke*, xxii. 44).

3. **sinfull horror**; 'horror caused by sin': *v.n.* ii. 24. 1.

8. **grieved conscience**; these are the words of Latimer when writing of Confession: "And those who find themselves grieved in conscience might go to a learned man, and there fetch of him comfort of the Word of God." The *leach* is the "learned man."

9. **Patience**; the virtue of the ministers of God (2 *Corinthians*, vi. 4).

24. 3. **noyd**; 'hurt,' 'troubled'; a contraction of *annoyed*: cf. *noye, noyous, noiful*, in Wyclif: *v.n.* vi. 17. 9.

5. **passing prief**; 'surpassing excellence': *v.n.* iv. 11. 3.

6. Absolution from sins, which the *Prayer Book* empowers the clergy to grant.

8. **passion ... plight**; 'his suffering condition': *passion* in its literal sense of 'suffering.'

25. 2. **infected sin**; 'sin inwrought,' 'the inward stain of sin,' 'sin ingrained': *v.n.* vii. 1. 4; Latin use, *inficere*, 'to dye' ("Lana infecta conchylio," Pliny).

6. **extirpe**; 'uproot': once in common use in Shakspere, Drayton, Browne. Fr. *extirper*; Lat. *ex, stirps*, 'stem of a tree.'

8. **córrosives**; accent as in Shakspere, 1 *Henry VI.* iii. 3. 3, "Care is no cure, but rather córrosive"; and so in Drayton; contracted to *cor'sive* in iv. ix. 14, which also was once a common form (used by Tyndale, Harington, etc.).

9. **streight**; 'restricted,' 'low.'

26. Mortification of the flesh follows Absolution in the allegory, in allusion, I suppose, to the doctrine of Aquinas that after contrition, confession and absolution, there is still a remnant of penalty (*residua poena*, *v.* stanza 25. 3.) for which satisfaction has to be made. Penance *following* Absolution was the order

from early times, in cases of private sins (*peccata occulta*) like that in the text. The severity of the knight's self-mortification is, no doubt, the silent protest of the "Puritan" Spenser against the doctrine of Indulgences, and approaches to Peter Damiani's notion of what penance should be. Although in the text, the punishments are those inflicted on the flesh, Spenser means by them, after the famous "sentence" of Peter Lombard, chiefly the discipline of the soul—"the sighing of a contrite heart."

1. An external act of mourning in the East ever since Jacob "put sackcloth on his loins," or Job "sewed sackcloth upon his skin," and "sat down among the ashes" (*Genesis*, xxxvii. 34; *Job*, ii. 8; xvi. 15).

27. 1. So are Penaunce, in Fletcher, *Purple Island*, ix., and Correccion, in Hawes, *Pastime*, xxxii., armed. Flagellation was one of the features of Damiani's system, and became notorious through the extravagance of the enthusiasts called the Flagellants (14th cent.): *v.* Wordsworth, *Ecclesiastical Sonnets*, ii. 19. 1.

2. **disple**; 'discipline,' 'flog': Fox, *Boke of Martyrs*, "Six fustigations or displings about the parish church"; Ben Jonson, *Volpone*, iv. 1, "But for your carnival ... her will I dis'ple." So in Fr. "Discipline: fouet" (whip), Littré; contraction of *to disciple*, 'to teach.' Lat. *discere*.

3. The derivation supplies the personification. Lat. *remorsus* = M. E. *ayenbite* = pricke of conscience: *mordere*, 'to bite.'

5. **embay**; *v.n.* vii. 3. 1. Penance is the mortification that expiates the *temporal* effect (*poena*) of sin (*v.n.* stanza 34. 9); Remorse is the feeling of grief for past sin; Repentance is the resolution to avoid sin in the future.

6, 7. *Psalms*, li. 2, "Wash me throughly from mine iniquity, and cleanse me from my sin." **salt water** refers to the tears of repentance. Thus the Abbey of the Holy Ghost is built on the River of Tears; in G. Fletcher, *Christ's Victorie in Heaven*, 66, a "hastie river" is fed from the eyes of Repentance. In the *Pilgrim's Progress*, 213, Matthew is cured of the gripes (of conscience) by the physician, Mr. Skill, by means of pills (*John*, vi. 54) mixed "with a proportionable quantity of salt, in half a quarter of a pint of the tears of repentance." His sickness was due, like the knight's, to eating "green plums in Beelzebub's orchard." In Cebes, *Tabula*, Penance is Τιμωρία, with a whip; Remorse is Ἀθυμία; Repentance, Μετάνοια; in the House of the Blessed.

9. **would not**; 'wished not to.'

28. 9. **cleare**; 'clean,' 'washed away'—a common Scripture metaphor. There is no need to take *crime* as in vi. 13. 4.

29. 1. **Patiẽnce**; trisyllable, as in French; so *conscience*, l. 3.

9. **unacquainted**; 'stranger': *v.n.* v. 21. 4. The Redeross Knight is fit for Good Works only after Faith and Hope have worked true repentance in him.

30. 2. **bounty**; 'goodness'; freq. applied in Chaucer to the goodness of God: Fr. *bonté*; this word and *charity* are now restricted to *external acts* of goodness and love, but originally meant the *feeling*.

3. **personage**; 'personal appearance,' 'presence': III. ii. 26.

4. **compare**; (1) 'find,' 'obtain'; another Latin use similar to that in iv. 28. 5; (2) 'find an equal to'; a derivative meaning.

5. The word *charity* is from Lat. *caritas*, 'dearness,' 'love'; and this line distinguishes Charity from sensuous love.

7, 8. This is the representation of Charity in Andrea del Sarto's famous picture *La Charité* in the Louvre at Paris, in which she is represented as a matron with three children, to one of whom she gives suck. The picture had been painted when Spenser wrote. Had he seen it or heard of it?

9. **yellow**; the colour symbolic of maternity; from Ovid, *Met.* x. 1, where Hymen, the God of marriage, is represented as veiled in a yellow cloak.

31. 2. **joyd her**; 'gave her joy,' 'rejoiced her'; used intransitively in *Psalms*, xxi. 1.

4. True charity, unlike indiscriminate alms-giving, discourages idleness and teaches self-help.

5-7. This is meant to symbolize the inexhaustible resources of charity: "Charity never faileth" (1 *Corinthians*, xiii. 8); and to point the paradox of *Proverbs*, xxviii. 27; in the *Ayenbite of Inwyt*, 90, "Charité is the Godes penny," *i.e.* inexhaustible. **uneath**; 'difficult': *v.n.* ix. 38. 9. **told**; 'calculated': *v.n.* iv. 27. 5.

8, 9. Drawn from heathen mythology. Doves were the attendants of Aphrodite; 'golden-throned,' χρυσόθρονος, was an epithet of Hera; the former as Urania represented heavenly love, or charity; the latter as Eileithyia was the goddess of maternity.

32. 3. **seeming meet**; 'beseemingly fit,' 'seemly proper'; *seeming* is a tautological adv. to "meet."

4. **entertaynes**; 'receives': in VI. xi. 46, used of a hostile reception; and in II. ix. 6, for 'serving for hire,' 'receiving pay': hence 'to treat,' i. 43.

9. **night**; *i.e.* the moral darkness that envelops a guilt-blackened soul.

33. This is the next step in the knight's moral training; from purification from the infection of sin he proceeds to the learning of the virtues and of active well-doing. The same order is

observed in Piers Plowman's progress from the vision of the Field full of Folk to those of Dowel, Dobet, and Dobest.

4. **well to donne**; 'right doing,' 'rectitude,' *to doen*; a double infinitive form.

9. So is Christian shown the Delectable Mountains at the end of his stay at Palace Beautiful: *Pilgrim's Progress*, 52.

34. 1. **weaker**; *v.n. Introd.* 2. 2.

2. **auncient**; *Psalms*, ciii. 17, "But the mercy of the Lord is from everlasting." Mercy in the *Pilgrim's Progress* is young (171).

3. **descride**; 'described': IV. i. 32, "His name was Blandamour, that did descrie | His fickle mind full of inconstancie": *descry* and *describe* are two forms of the same word, from O. Fr. *descrire*, and Lat. *describere*, respectively; a third form, *descrive*, occurs in II. iii. 25; O. Fr. *descrivre*. The word was confounded with *decry*, 'denounce,' as in VI. vii. 12, "He would to him descrie | Great treason."

4. *Psalms*, cxlv. 9, "His tender mercies are over all his works." G. Fletcher expands this text into an elaborate allegory (*Christ's Victorie in Heaven*, 53-62).

5. Justice gives the right measure and no more, Mercy gives a full measure to overflowing.

8. **worldës**; dissyllable. **wave**; the same metaphor occurs in *Psalms*, xlii. 7; *Jonah*, ii. 3; and the *Prayer-Book*, "This child ... may so pass the waves of this troublesome world."

9. God's grace alone can pardon the *eternal* consequences (*culpa*) of sin: Aquinas (in Hardwick, *Church History*, i. 308).

35. 2. Mercy alone can lead sinners into the way to heaven (*v.n.* stanza 5. 9): Justice would have inexorably pointed towards hell as their fitting reward (*Ayenbite of Inwyt*, 113).

3. **breares**; 'briars'; the same vowel as in A.S. *brér*.

6. **encombred**; 'hindered': i. 22. 9; hence the subst. "encomberment," in VI. viii. 38.

36. 1. Imitated by Thomson, *Castle of Indolence*, ii., in the "Goodly Hospital" in which those rescued from the Lazar-House of Archimage are ministered to by the Charities.

3. **seven Bead-men**; 'seven men of prayer'; the particular kinds of Good Work enjoined by Charity and proceeding from Mercy: *v.* stanza 44. 8, 9. Contrast with the seven deadly sins of the House of Pride. These good works are (1) the entertainment of travellers; (2) food to the hungry; (3) clothing to the naked; (4) pity upon prisoners and captives; (5) comfort to the sick and dying; (6) burial of the dead; (7) providing for widows and orphans. *Beadsmen* were those originally entertained in Catholic charitable institutions, who in return prayed for the

soul of the founder: a similar office is performed by the recipients of Her Majesty's bounty. Spenser assigns to his beadsmen more active functions than prayer: *Matthew*, xxiv. 34 *sq.*, "For I was an hungred, and ye gave me meat; I was thirsty and ye gave me drink; I was a stranger, and ye took me in; naked and ye clothed me; I was sick and ye visited me; I was in prison, and ye came unto me."

9. **comers by**; 'passers by,' 'those who went by'; *go* and *come* are from the same root, GAM, 'to step'; and in A.S. and M. E. interchanged meanings: Shakspere, 2 *Henry IV.* ii. 1. 191.

37. Hospitality was a sacred duty with the ancient Semitic race, and is still so with their descendants, remarkably the Bedawees of the desert (*Leviticus*, xix. 34; *Hebrews*, xiii. 2). So with the Greeks strangers were under the special charge of Ζεὺς ξένιος (Homer, *Odyssey*, ix. 271).

1. **best**; 'first in precedence': stanza 44. 2.

4. **entértainment**; note the accent, and *v.n.* stanza 32. 4.

6. **againe**; 'back,' 'in return': *v.n.* viii. 11. 4.

7. **that**; 'what,' 'that which'; omission of the relative.

8. **harbour**; 'shelter': *Shep. Cal.*, *June*, 19, "Leave me those hilles where harbrough nis to see | Nor holly-bush nor brere": hence 'an inn': Chaucer, *Prol.* 765 A Scandinavian word. A.S. *here*, 'army,' *beorgan*, 'to shelter'; hence *harbinger*, M. E. *herbergeour*, Fr. *auberge*, It. *albergo*. *Arbour* (vi. 7. 9) is the same word, that losing the initial *h-* as in Fr. was mistakenly derived from Lat. *arbor*, 'tree.'

38. 1. **Almner**; 'almoner,' 'distributor of alms'; in the *Abbey of the Holy Ghost*, Mercy herself holds this office. O. Fr. *almosnier*: *alms* from Gr. ἐλεημοσύνη (ἔλεος, 'pity').

2, 3. *Romans*, xii. 20, "Therefore if thine enemy hunger feed him; if he thirst, give him drink."

7. **stocke**; 'heritage,' 'fund of wealth'; the "inheritance of the saints" (*Colossians*, i. 12).

8. **need... care**; this construction is due to a confusion between the impersonal verb as in xii. 14 and the substantive: between 'what needs *it to* him *to* care' and 'what need *is there to* him *to* care': Shakspere, *Much Ado*, i. 1. 218: *v.* Abbott, *Shak. Gram.* § 297.

39. To clothe the naked is enjoined in *Isaiah*, lviii. 7, *Ezekiel*, xviii. 7.

3. The alliterations, as is common in euphuistic composition, suggest the metaphors.

7. *Genesis*, i. 27, "So God created man in his own image."

9. *Luke*, iii 11, "He that hath two coats, let him impart to

him that hath none." Compare the story of St. Francis and the beggar; and of St. Martin who "todelde ('shared,' 'gave') his mantel to the poure."

40. 3. **price of bras**; 'ransom in money'; *bras* is a strange Latinism from *aes*, 'brass,' which, like *argent* among the French, and *gold* among the English, meant 'money' with the Romans.

4. St. Dominic was still more self-sacrificing: he offered to *sell himself* as a slave in Morocco to procure the liberation of a Christian captive. The traffic in Christian slaves carried on by the Saracens was one of the chief supports of Venetian trade with the east; among the Capitularies of Carloman was one prohibiting the sale of Christian slaves to pagans (Hallam, *Middle Ages*, xi. 2). There were 10,000 Christian slaves confined by Hayradin Barbarossa in Tunis in 1535 (Prescott, *Charles V.* v). Cervantes served five years as a slave in Algiers before he was ransomed. **stayd**; 'detained,' 'caused to stay': VI. ii. 6, "To cheare his guests whom he had stayd that night."

7. **why**; *i.e.* 'for which.'

8. **harrowd hell**; 'despoiled hell,' by ransoming the souls imprisoned there: referring to the doctrine of the descent of Christ to hell. The phrase and the subject are very common in M. E. literature: *e.g. Piers Plowman*, xviii. 258 *sq.*; *The Develis Parliament*, 385, "Thus Jhesus Crist harewide helle| And ledde his lovers to paradiis." "By him that harwed hell" was an oath: Chaucer, *Milleres Tale*, 3512; *Gawain and the Grene Knight*, 414; *Sir Eglamore*, 241. *The Harrowing of Hell* was the title of a Miracle play and of several Mysteries.

41. 3. **them ... needeth**; "them," dative, 'to them'; "needeth," impersonal, 'there needs'; cf. Fr. *il leur faut.*

8. **throw**; 'throe,' 'pang'; spelt so freq. by Spenser. M. E. *throwe*; A.S. *threáw;* root TAR, 'to bore,' 'to vex,' whence *thrill.*

9. *Ecclesiastes*, xi. 3, "In the place where the tree falleth, there it shall be."

42. 2. **engrave**; 'bury': II. i. 60, "Their bodies to engrave." Germ. *eingraben.*

5. The doctrine of the Resurrection of the body.

7. *Genesis*, i. 28, where God bestows on Adam dominion over every living thing.

8. **in his**; strict grammar requires "in *whose.*"

9. Spenser often lapses into the lyric or didactic vein (as in stanza 41. 9). The reader will feel the pathos of this line.

43. 2. *James*, i. 27, "Pure religion and undefiled ... is to visit the fatherless and the widows in their affliction."

3. **ayd**; 'to aid'; infinitive depending on "had charge."

4. **In face of**; *i.e.* 'before' the judgment-seat.

6. **fee**; 'bribe'; Skelton, *Philip Sparow*, "And he should be boughte | For gold and fee." Holbein's 13th Plate in the *Dance of Death* is a sad commentary on this.

44. 5. **rare**; *i.e.* 'profound'; alliteration and rhyme account for the use of the word here: *v.n.* stanza 39. 3.

9. **founderesse**; so the "gude lady Charite" is the abbess of the "sely Abbaye" (the Abbey of the Holy Ghost).

46. 6. **devotiön**; four syllables as in French.

7. **apply**; 'attend to': II. vi. 5, "Ne cared she her course for to apply" (said of Mirth in her self-steering bark); literally 'bend to,' 'be ready for': *Muiopotmos*, 84, "Like as a warlike brigandine, applyde | To fight, layes forth her threatfull pikes." Here *apply* is used for *apply to*, the *to* being superfluous, as it is contained in the prefix *ap-*, Lat. *ad*: so Milton uses *attend* in *Areopagitica*, 10, and *arrive* in *Par. Lost*. ii. 409.

8. Cf.: the Hill of Contemplation in Cebes, *Tabula*, where Ἀληθίνη παίδεια (Training in Truth) dwells on a steep rock. Contrast this with Hypocrisy's dwelling "downe in a dale," i. 34. 2, where *v.n.* Contemplation is personified in *The Abbey of the Holy Ghost*, in Sidney's *Arcadia*, and Milton, *Comus*, 377.

47. Contemplation follows upon Good Works; when the bodily powers begin to fail, so as to unfit us for the latter, the spiritual insight is quickened for the work of the former.

1. **to ... had**; 'had had given to him,' 'possessed.'

3. **all**; 'although': III. *Introd.* 2, "All were it Zeuxis or Praxiteles."

5. **persaunt**; French participial form of M. E. *persen*.

6. Shakspere, 3 *Henry VI*. ii. 1. 91, "Nay, if thou be that princely eagle's bird, | Shew thy descent by gazing 'gainst the sun"; Milton, *Areopagitica*, 49: *v.n.* xi. 34. 3-8: *v.* Pliny, *Hist. Nat.* x. 3; Dryden, *Britannia Rediviva*, 120, "Truth, which itself is light, does darkness shun, | And the true eaglet safely dares the sun."

7-9. Bunyan allegorizes this into Christian climbing the Hill of Difficulty. **they ... his**; 'Mercy and the knight ... the knight's.'

48. 3, 4. An old man is compared to an oak in the Greek Anthology in the word γεράνδρυον, but the happy thought of the frost and moss is Spenser's own.

5. **red**; 'perceived': *v.n.* Introd. 1. 7.

7. **For ... car'd**; 'for he cared not *for*.' **carcas**; '*living* body': originally 'case,' 'covering'; Fr. *carquois*, It. *carcasso*, Low Lat. *tarcasius*, 'quiver'; from Pers. *tarkash*; introduced with other military terms by the Crusaders (Brachet).

9: *Romans*, viii. 13, "For if ye live after the flesh, ye shall die; but if ye through the Spirit do mortify the deeds of the body, ye shall live." **And**; 'and *he*.' **pyn'd**; 'mortified,' 'caused to pine'; M. E. *pinen*, and A.S. *pīnan*, 'to torment'; allied to Lat. *poena*, 'punishment'; so that Mod. Eng. *to pine* is really reflexive, 'to torment oneself,' 'to waste away'; hence substantive *pine*, 'wasting away,' 'sorrow,' in ix. 35; and participle *pined*, 'wasted,' in viii. 40.

49. 1. **aspide**; the vowel *a-* is common in M. E., *e.g.* as a verb in *Piers Plowman*, v. 170; as a substantive in Chaucer, *Pardoneres Tale*, 755; both verb and substantive *aspie* occur in *William of Palerne*, 744, 860.

4. **more**; 'greatly'; no particular force in the comparative.

7. **far**; so as not to disturb his privacy.

8. **requight**; *v.n.* i. 30. 2, quited.

50. 7, 8. An allusion to St. Peter's keys. It was after a remarkable proof of his *faith* that St. Peter was thus addressed by our Lord: *Matthew*, xvi. 19, "And I will give unto thee the keys of the kingdom of heaven." Dante, *Paradiso*, xxiv.-xxvi., makes St. Peter question him about Faith. Faith, perfected by good works (*James*, ii. 22), deputes to Contemplation the power of unlocking the road to heaven. **behight**; 'entrusted': *v.n.* iv. 6. 3.

9. **according**; 'agreeably to,' 'suitably to' (*i.e.* 'granting'); originally 'to reconcile': *Morte d'Arthur*, i. 71, "How King Arthur accorded the two brethren"; so ii. 107. O. Fr. *acordier*: Lat. *ad*, *cor*, 'heart.'

51. 1. **happy man**; 'happy *is the* man'; 3rd person.

2. **thy**; Contemplation addresses Mercy.

6. **throne**; alluding to the Mercy-seat (*Exodus*, xxv. 30), which in the New Testament is the type of the Saviour.

7. **sead**; 'the faithful,' 'the children of God'; a very common Scriptural word. For *prayer*, *v. James*, v. 16.

9. **wrath**; *i.e.* the justice of God.

52. 2. **man of earth**; (1) 'creature of the dust' (*Genesis*, iii. 19). Contemplation addresses the knight as one who had not yet put off the old Adam: 1 *Corinthians*, xv. 47, "The first man is of the earth, earthy; the second man is the Lord from heaven." (2) Upton, however, understands the expression in the light of *Genesis*, ix. 20, "Noah was a man of the earth," *i.e.* 'a husbandman,' and supposes the allusion to be to the knight's name, *Georgos*, stanza 66. This is ingenious, but not, as I think, correct.

7. **fast and pray**; enjoined in 1 *Corinthians*, vii. 5: *v.* also *Psalms*, xxv. 13.

8. **bands**; *sc.* 'of the flesh,' 'of the old Adam,' 'of sin.' **assoiled**; 'freed': III. viii. 32, "To weet what wight | Had her from so infamous fact assoyld"; M. E. *assoilen*, 'to absolve,' 'free from the guilt of sin'; cf. the phrases *God him assoyle*, *assoile from sin;* still used in Scotland as a forensic term, *assoilyie*, 'to acquit'; used by Chaucer for 'solve,' 'answer': *Merchaunte's Tale*, 9528, "Assoileth me this question I preie"; O. Fr. *assoldre*, Lat. *ab, solvere*, 'to loosen.'

53. 1. **highest Mount**; 'top of the mount'; a Latinism, *summus mons.*

3. **blood-red**; a poetical explanation of the name of the Red Sea, Ἐρυθρὰ θάλασσα, Mare Rubrum, so called from some natural phenomenon connected with this sea; others derive it from a literal translation of *Idumaeum Mare* from Heb. *Edom*, 'red.'

4, 5. **rod**; *Exodus*, xiv. 16: *v.n.* **stanza 20. 5. yod**; *v.n.* **xi. 5. 1.**

6-9. *Exodus*, xxiv. and xxxiv., Moses stayed on Mount Sinai "forty days and forty nights," when he received the two tables of the law the writing on which was "the writing of God," who descended on the mount in fire amidst thunders and lightnings.

7. **bloody**; *Exodus*, xxiv. 8, "Behold the blood of the covenant."

8. **doome of death**; 2 *Corinthians*, iii. 7, "But if the ministration of death, written and engraven in stones was glorious"; 9, "For if the ministration of condemnation be glory," referring to the severity of the Mosaic Law. **balefull mone**; (1) 'moaning caused by evil,' or (2) 'moaning full of grief': *v.n.* vii. 28. 6.

54. 1-5. The Mount of Olives on the east of Jerusalem; intimately connected with the life and ministration of Christ. The "flowring girlond" is truer as poetry than as a fact. The olive trees and vineyards of the place disappeared as long ago as the time of Josephus: *v.* Smith's *Dict. of the Bible*, ii. 628; Mandeville, *Voiage*, viii. supports Spenser.

6-9. This "anti-climax," descending from Sinai and the Mount of Olives to the heathen Parnassus, has been censured by critics.

7. **each where**; 'everywhere,' its compound (*ever-each where*).

8. **thrise .. ladies**; the nine Muses, patronesses of learning and the arts: in II. x. 3, they are called the "learned daughters" of Phoebus. It is only after the days of Molière's *Femmes Savantes* or Mrs. Montague's Blue-stocking assemblies, that the expression *learned lady* acquired any tinge of malice.

55. Warton points out that so in *The Voiage of the Wandring Knight*, Faith points out to the knight, from the top of the palace of Lady Virtue, the City of Heaven. So Christian

obtains a view of the Heavenly City from the top of Hill Clear (*Pilgrim's Progress*, 113). The idea is derived from *Revelation*, xxi. 10 *sq.*, "And he carried me away in the spirit to a great and high mountain, and shewed me that great city, the holy Jerusalem, descending out of heaven from God." Hence, too, Milton drew his picture of the "empyreal Heaven" (*Par. Lost*, ii. 1047 *sq.*).

5. **earthly tong**; *i.e.* it can be described only under divine inspiration, such as that under which St. John wrote his description of the New Jerusalem.

7. **ditty**; 'subject'; properly 'poem set to music': II. vi. 13, "Ne song but did containe a lovely ditt." O. Fr. *dittié*, as in the title of Froissart's poem: "Ci s'ensieut le dittié de la flour de la margherite."

56. 2. **to and fro descend**; *i.e.* '*ascend* and descend to and fro,' as they did in Jacob's dream (*Genesis*, xxviii. 12).

3. **companée**; French accent in *compagnie*.

5. **commonly**; 'familiarly,' 'sociably'; Lat. *communiter*, 'jointly.'

9. **unknowen**; the participial ending *-en* is here both written in full and pronounced as a distinct syllable.

57. 2. *Hebrews*, xii. 22, "But ye are come ... unto the city of the living God, the heavenly Jerusalem, and to an innumerable company of angels...and to the spirits of just men made perfect."

6, 7. **cursed tree**; the Cross of the Crucifixion is frequently called so (or simply "tree") in Scripture (1 *Peter*, ii. 24, and often in *Acts*) and in M. E. literature: cf. Lat. *arbor infelix* (Livy, i. 26), and ξύλον in the Greek N. T. **lam**: cf. Germ. *lamm*; but *-b* occurs in A.S. and M. E. *lamb*. Christ is meant: *John*, i. 29, "Behold the Lamb of God which taketh away the sin of the world"; *Revelation*, xiii. 8, "The Lamb slain from the foundation of the world."

8. **sam**; 'together'; *Shep. Cal.*, *May*, 168, "For what concord han light and darkë sam?" *Cursor Mundi*, 276, "Wolf and wether, leon and ox | Sal comen samen, and lamb and fox." Cf. M. E. *at samne* and *to somne* in Layamon; Germ. *zusammen*.

58. 2. **Cleopolis**; 'the city of glory'; Gr. κλέος, 'fame'; *i.e.* the city of Gloriana—London. By Cleopolis and Panthea, Spenser means to refer to the city of the Living Glory and to the city of the Illustrious Dead, her ancestors.

5. **christall**; poets spare no cost in the materials of their castles: Ovid's House of Fame (*Met.* xii. 46) is all of sounding brass; Hawes's towers are of gold or steel; Chaucer's temple of fame is "y-mad of glas" (*Hous of Fame*, i. 120). Chaucer's and Spenser's idea in using glass is that fame and glory in their very

nature are ever before the eyes of the world, and not shut up from them by impervious walls.

6. **Panthea**; Westminster Abbey. Agrippa erected in B.C. 27 a temple dedicated to all the deities of the Julian race, the ancestors of Augustus, and called it a Pantheon (Gr. *πᾶς*, 'all,' *θεός*, 'god'). So does the Abbey contain the tombs of Elizabeth's ancestors, especially those in the Chapel of Henry VII. and the Shrine of Edward the Confessor. After the common Roman custom, the sovereigns of England are looked upon by Spenser as deified (Lat. *divus*) after death. In Paris the church of Ste. Geneviève was similarly converted in 1792 into a Panthéon, and consecrated to the memory of illustrious citizens.

59. 2. **for ... frame**; 'considering that it is an earthly structure.'

3. **peece**; 'structure': used in II. xi. 14, of the Castle of Temperance; in II. xii. 44, of the ship Argo; in III. x. 10, v. ii. 21, of a castle again.

4. Spenser, the courtier, cannot refrain from putting the queen's praise in the mouth even of Contemplation, where it sounds rather out of keeping with his character.

6. **haunt**; 'frequent,' trans.; intrans. 'dwell,' in xi. 2. 3. O. Fr. *anter*, *hanter*.

7. **doen .. service**; 'pay their respects,' as we now say; the expression is a remnant of feudal times, when knight-service or yeomen's service was due to the liege lord from the vassal.

9. **vaunt**; *sc.* 'as her native land.'

60. 2. **How ever**; 'although.' **accompted**; 'accounted,' 'considered'; so the substantive in *Mother Hubberds Tale*, 301, "Giving accompt of th' annual increce." O. Fr. *acompter*, *aconter*. Lat. *ad*, *computare*. A false derivation of *control* from *accompt* gave rise to the bad spelling *comptroller*.

7. **suitt**; 'pursuit'; *Prompt. Parv.*, "Sute or pursute: insecucio"; O. Fr. *suer*, *sivre*, *seguir*; Lat. *sequi*, 'to follow.'

9. Supply *yield* after "can," and *can nought* after "wars."

61. 1. **presage**; 'point out in a prophetic spirit'; a sort of *zeugma* for 'the path that I *point out* to thee, and which *I presage* shall send thee to heaven.'

2. **after ... all**; 'at the end of all the trials of this life.'

8, 9. **Saint George**; Gibbon, *Decline and Fall*, xxiii., identifies the saint with George of Cappadocia, who from an army-contractor became a zealous Arian, and afterwards the successor of Athanasius as archbishop of Alexandria: killed by the populace A.D. 363. Selden, *Illustration* to Drayton's *Polyolbion*, iv., "Our particular right to him (although they say King Arthur

bare him in one of his banners) appears not until Edward III. consecrated to St. George the knightly order of the Garter (1344) soon after the victory at Calais against the French. ... I read that Calixtus II. first canonized him." Before Edward III.'s time, however, St. George had become associated with arms and chivalry: he fought, as the gods did of old on behalf of mortals, for Godfrey of Bouillon at the battle of Antioch, and for Richard, Cœur de Lion, at the siege of Acre.

9. **mery England**; this expression was first used in a poem on English Trade, 1436 (Oliphant); it occurs often, shortly afterwards, in the Robin Hood Ballads. *Mery*, 'pleasant'; as in xii. 1. 9; *Prompt. Parv.*, "Myry weder or softe weder: malacia." Hence the proper name *Mereweather*, a family whose arms are three martlets—this bird being supposed to be an omen of fair weather. "Merry England" thus refers more to the country than to its inhabitants; and the lines in Wordsworth's *Sonnet*, "They called thee Merry England, in old time; | A happy people won for thee that name | With envy heard in many a distant clime," are true poetry, but false etymology.

62. 1. Construction—'Wretch (that I am) unworthy of,' etc. Lines 1, 2, and 5, 6, are spoken by the knight; 3, 4, and 7-9, by Contemplation.

6. The knight means love as one of the *duties* of chivalry.

8. **none**; still used *after* a subst., 'battles *there are* none.'

63. 1. **againe**; superfluous with "back," line 2; x. 64. 3.

5. **empare**; *v.n.* vii. 41. 8, *paire*.

7. **bequeathed care**; 'charge entrusted to thee (*by* the royal maid).' A.S. *be*, *cwethan*, 'to speak,' 'declare'; whence *quoth*.

9. **freely**; proleptic; 'so as to make her free.'

64. 2. **Abett**; 'aid,' 'support': VI. i. 28, "He ... that would it with his sword | Abett"; lit. 'instigate.' Root BHID, 'cleave'; whence *bite*, *bait*, *bet*.

6. **behight**; 'call': *Shep. Cal.*, *April*, 120, "They bene all Ladyes of the lake behight"; *v.n.* ix. 14. 9.

7, 8. **doen**; *-en*, 3rd person pl. suffix. **avouchen**; *-en*, infin. suffix.

9. **brood**; 'breed,' 'race.'

65. 1. According to the *Seven Champions of Christendom*, St. George was an Englishman by birth, being the son of Lord Albert of Coventry.

3. **in face**; 'in the land'; *v.n.* ii. 38. 9.

5. **them**; 'the Britons'; understood from line 4.

6-8. In *The Birth of St. George* (Percy's *Reliques*, iii. 2) it is related how the infant was carried off by "the weird ladye of the woodes," who "train'd him upp in feates of armes | And

every marcial playe." **tender**; in sense qualifies "thou"—'thou a tender infant'; by *hypallage*. The change had to be effected *before the baptism* of the human infant.

9. **Such**; *sc.* 'children.' **Chaungelings**; this is perhaps the only trait which Spenser's fairies have in common with the fairies of romance: in III. iii. 26, Sir Arthegall is similarly exchanged by fairies; Shakspere, 1 *Henry IV.* i. 1. 86, "Some night-tripping fairy had exchanged | In cradle-clothes our children where they lay"; so *Mids. Night's Dream*, ii. 1. 23; *Winter's Tale*, iii. 3. 122; *v.* Brand, *Pop. Antiq.* ii. 485.

66. 2. Cf. the story of Tages (Ovid, *Met.* xv. 553 *sq.*; Cicero, *de Div.* ii. 23).

6. **Whereof**; 'wherefrom,' 'from which circumstance.' **Georgos**; Gr. γεωργός, 'husbandman.' γῆ, 'earth,' ἔργον, 'work,' 'tilling.' This explains the epithet "clownishe": *v.n.* i. 1. 3-5.

9. **as ... became**; 'as *it* seems *it* best became ('suited') thee'; *i.e.* 'you were not wrong in so choosing your profession.'

67. 4. **bownd**; 'go': reflex. in *Scotish Fyeilde*, 145 (Percy's *Folio MS.* i. 219), "Then he bowneth hym boldlye over the broad watters." M. E. *boun*, 'ready to go'; i. 3. 1; or simply 'ready.' The *-d* is due to a false etymology from 'to bind': *v.n.* i. 41. 4. A.S. *búan*, 'to get ready (the soil),' 'to till'; whence *boor*, *bower*, *bound* (for a port).

5-9. These beautiful lines explain the allegory of the Hill: True contemplation commands a full view of what is going on in the world, but yet is *above* its attractions; unlike the monastic idea, which made *love* of things divine incompatible with *knowledge* of things earthly; and with which seclusion *from* the world did not always mean elevation *above* it. To the eye of true contemplation, once accustomed to the brightness of things divine, the things of earth become "dark"—*i.e.* cheerless.

5. **grownd**; 'plains' below the Hill; *i.e.* the world and its **ways**.

8. **shyne**; 'light,' 'brightness'; governed by "through" understood; a mere repetition of "brightnesse," line 7: *Psalms*, xcvii. 4 (*Prayer Book*), "His lightnings give shine unto the world": same as *sheen*; Germ. *schein*.

68. 1. 'When at last he recovered himself.' Spenser makes a sparing use of these fainting fits to which Dante is so frequently subject in the *Divine Comedy*.

2. **him ... retire**; *v.n.* vi. 44. 6.

5. **hyre**; then a more dignified word than now: *Genesis*, xxx. 18; Latimer, *Sermons*, "Great is their business and therefore great should be their hire": said of good prelates.

8. **her**; *i.e.* 'undertaken for her sake.'

CANTO XI.

1. 7. Now for the time Una unreservedly avows her love in words. Spenser had kept this avowal in reserve till its object had passed through the purification of the House of Holiness, and was worthy of it.

2. 4. **bee ... well**; *i.e.* 'take good care of yourself,' 'be well on your guard': *v.n.* 1. 40. 9.

7. **excellént**; French accents.

3. 8, 9. **That**; 'which tidings.' Note the pathos of this apostrophe to her parents: though too far off to hear her, they are, and have always been, present in her mind.

4. 3. **uneath**; proleptic; 'so as to make it uneasy or unstable,' *i.e.* 'shake it like an earthquake.' Nares mistook it to mean 'underneath' and Church to mean 'beneath': *v.n.* ix. 38. 9.

4. **Dragon**; the allegory here is based on *Revelation*, xii.-xx.: *v.n.* vii. 44. 2; the action, upon the story of St. George and the Dragon in the *Seven Champions of Christendom*, i. Dragons figure numerously in romance: Guy, Eglamore, Degoré, Lancelot, Bevis—indeed the hero of almost every one of the earliest class of romances, viz. those devoid of a definite plot,—each slays his dragon. Bunyan's dragon, Apollyon, is drawn much more closely from *Revelation* than Spenser's.

6. Note the striking effect of the two spondees in the words "greát hill"; the foot preceding each is a pyrrhic, "Of à," "like à." This single masterly line gives a more awful idea of the size of the monster than all the laboured measurements given in the old romances. Turner's genius seized the imagery as that most appropriate for a *watchful* sentinel, and he so represents the dragon guarding the gardens of the Hesperides.

9. **untill**; 'unto.' *Til* for *to* has been a North-country form from the *Northumbrian Psalter* to mod. Scotch; it occurs too in the Midland *Ormulum;* so in A.S. "Cwath til him haelend" (Northumbrian version). *Til* is the Norse equivalent of the Saxon *to*.

5. 1. **yede**; 'to go'; II. iv. 2, "The whiles on foot was forced for to yeed;" properly the past tense of *gan*, 'to go'; as such, very common in the *Ormulum*. A.S. *gán*, past tense *eóde*, whence *yode*, x. 53; hence Scotch, *gaed*. Spenser coins a *present* tense *yede* from the past *yode*.

5. **wyde**; 'on one side': *v.n.* i. 34. 4.

6. **sacred Muse**; Clio: *v.n.* Introd. 2. 1.

7. **bride**; Mnemosyne; the meaning of the word (Gr. *μνημοσύνη*,

'memory,' which deals with the *past*) explains the epithet "aged." Memory is tittingly the mother of the Muses, "because before the invention of writing memory was the poet's excellence." In Hesiod, *Theog.* 54, Zeus and Mnemosyne are the parents of the Muses. Spenser repeats *his* parentage in III. iii. 4.

8. Clio records the famous deeds of history: **nourse**; since she cherishes the memory of great deeds that make up the past.

9. **handes**; 'persons'; we still distinguish *action* from *thought* by the metaphors of *hand* and *head*.

6. Spenser invokes the Muse whenever, as here, he is about to enter upon the narration of a great deed; here it is the life-and-death struggle between Holiness and the Devil: *v.* II. x. 3, III. iii. 4. IV. x. 10. This is in imitation of Homer, *Iliad*, ii. 484 *sq.* The invocation serves the purpose of keeping our imagination in suspense, and to give time, as it were, to the dragon to come up to the knight—another skilful device to heighten our conceptions of size and distance.

3. **infest**; 'render fierce'; prop. an adjective: VI. iv. 5, "But with fierce fury and force infest"; Lat. *infestus*, 'hostile.'

4. **Heroës**; a trisyllable; so used by Browne, *Brit. Pastorals*, i. 2, in both singular (*heroë*) and plural.

7. **equipage**; 'equipment,' 'array': *Shep. Cal.*, *Oct.* 114, "With queint Bellona in her equipage"; so the verb, II. ix. 17; O. Fr. *esquiper*, Icel. *scipa*, 'to arrange'; hence *shape*, *ship* ('vessel'), *-ship* (suffix).

8. **sleepe**; Mars 'sleeps' during times of peace.

7. 2. Referring to the continuation of the *Faerie Queene*, after Arthur should become King. *Verses to Essex*, "But when my Muse, ...With bolder wing shall dare alofte to sty | To the last praises of this Facry Queene": *i.e.* the political virtues.

3, 4. The Spanish Wars. **Bryton fieldes**; *i.e.* 'the battles fought by the British,' whether at sea or on the continent (the Netherlands). **Sarazin**; dissyllable, 'Spanish.' Spenser's haughty bigotry leads him here to make no difference between Roman Catholic and Pagan. **Paynim king**; Philip II. of Spain; so Browne, *Brit. Pastorals*, i. 4, calls him "faithlesse Gerion" ('infidel').

7. **haughtie**; 'high-pitched': *v.n.* vi. 29. 5.

8. *I.e.* 'Aid my song with thy voice.' **second tenor**; 'tenor *as a* second or aid'; cf. the expression *singing seconds*. *Tenor*, orig. the sustained plain-song to which counterpoint was added, afterwards came to mean the medium voice between the treble and the bass; hence, an aid or second to the principal part.

9. **man of God his**; 'man-of-god's.' **blaze**; *v.n.* Introd. 1. 8.

8. 2. So does Guy's dragon, which, besides "renneth as swifte as any destriere." Imitated by Milton, *Par. Lost*, ii. 941, "Half on foote | Half flying"; said of Satan.

4. **waste**; *i.e.* 'body'; the waist being the middle of it, round which the shadow spreads.

9. Statius, *Thebaid*, v. 508 *sq.* So Bevis's dragon and Degoré's.

9. 1. So Degoré's dragon, "his scales as hard as anye brasse"; so St. George's; so Drayton, *Polyolbion*, ii., of Bevis's dragon, the whole description resembling Spenser's; so the allegorical dragon in the *Visions of the Worlds Vanitie*, vi., "whose backe was arm'd ... with shieldes of brasse." **overall**; 'everywhere.' Germ. *überall*; st. 46. 4. **armd**; nominative "which" understood.

2. **couched**; 'placed'; in stanza 16. 1 'level,' lit. 'place in the rest of the saddle': also used for 'inlaying': Chaucer *Knightes Tale*, 1303; and of the arrangement of a funeral pyre, *ib.* 2075. O. Fr. *couchier, colchier*. Compare the description of the Leviathan, *Job*, xli., which has many points in common with the dragon here: 15, "His scales ... are shut up together as with a close seal, one is so near to another, that no air can come between them": *ib.* 26.

6. **rudely dight**; 'ruffled,' 'in rough array': *v.n.* iv. 14. 8.

7-9. Spenser appeals to the feeling of terror through more than one of the senses: of sight and sound (stanzas 4, 8, 9, 14 etc.); of smell (stanza 13).

9. **rouzed**; 'raised through anger,' 'ruffled.'

10. 1-3. So Dante describes Lucifer: *Inferno*, xxxiv. 48; Ariosto, *Orl. Fur.* xxiii. 84; Milton, *Par. Lost*, ii. 927, "His sail-broad vans."

1. **flaggy**; 'loose, in texture,' 'flabby,' 'flaccid,' like a bat's wing. Fletcher, *Purple Island*, xii., "And mounted on his flaggy sails aloft."

4. **pennes**; 'feathers'; It. and Lat *penna*; hence *pinion, pennon, pinnacle*. **bynd**; *i.e.* 'formed,' by being arranged side by side.

6. **him list**; *v.n.* vii 35. 5.

7. **unwonted**; because the air was unaccustomed to the fearful strokes of such mighty wings: *v.n.* stanza 18. 6.

9. **threat**; 'the fearful flapping or strokes of his wings.'

11. The dragon's tail plays a most important part in almost every romance mentioned above. *Revelation*, xii. 4, is partly answerable for this: *v.n.* stanza 16, 9.

5. **Bespotted**; *Virgils Gnat*, 251; Dante, *Inferno*, xvii. 16; both of Guy's dragons are "speckled." The spots, in the alle-

gory, are the stains of sin and crime: Horace, *Odes*, iv. 5. 22, "Maculosum nefas"; Dante's Geryon (Fraud); and Dryden's Panther, *Hind and Panther*, i. 327, are spotted in this sense. **shieldes**; *Job*, xli. 15, "(The Leviathan) ... his scales are his pride"; where the margin has "Heb. 'strong pieces of shields.'" **red and blacke**: Spenser again draws from double sources: in *Revelation*, xii. 3, the dragon is *red*, and in xx. 3, he is cast into the bottomless pit, which explains *black*, the fittest colour of hell; but Homer's dragon is also 'blood' in *Iliad*. ii. 308 (δαφοινός), and 'blue-black,' *ib*. xi. 39 (κυάνεος).

6. This precise minuteness is due to the influence of Dante.

12. 1. **stinges** ... **steele**; objective cases.

4. **does touch**; either (1) "pawes" is the nom. to "does" with the Northern ending *-es* for the 3rd person plural, or (2) the nom. is "thing," and "touch" must mean 'come within reach of.' In ix. 43. 3, occurs the Northern ending *-es* for the 2nd person singular. So Guy's dragon, "All that he toucheth he sleyeth dede doun."

13. 1. **that**; 'what'; omission of the relative.

2. So Statius's serpent (*v.n.* st. 8. 9) and Ovid's: *Met.* iii. 32 *sq.*

5. **congealed**; 'freezing,' *sc.* the blood: *-ed* for *-ing*: *v.n.* vii. 6. 7.

7. So the Leviathan in *Job*, xli. 20, and so almost all the dragons of romance; and so Cacus the monster in Virgil, *Aeneid*, viii. 199. **seare**; 'burning,' 'withering'; a coined causative from *sear*, 'withered'; *Prompt. Parv.*, "Seere or dry as treys or herbys: aridus"; hence the verb xi. 26. 7; A.S. *sēar*, Gr. *αὖειν*, *αὐστηρός*, 'dry,' whence *austere*.

14. 1, 2. The Gr. word *δράκων* is from *δέρκεσθαι*, 'to see'; sharpness of sight should thus be a fitting quality of the dragon. *Job*, xli. 18, "And his eyes are like the eyelids of the morning."

3-6. **Beacons**; Dr. Kitchen points out that this is a reminiscence of the beacon fires that announced the sighting of the Grand Armada off the Lizard, 29th July, 1588: Spenser was resident at Dublin at this time, and about to move to Kilcolman.

8, 9. It is the glowing contrasts of light and shade like this or that in i. 14. 5, that suggest a comparison of Spenser with Rembrandt, besides the other comparisons with Rubens and Raphael. **far within**; what an idea of security and watchfulness do these words give! The staring saucer-eyes of the dragon in *Huon of Bordeaux* at once suggest the ease with which they can be gouged out.

15. 1. **pas**; 'pace'; the two words are the same in derivation.

8-15. "Our imagination has been visited by a succession of images, each of which has aggrandized the visionary monster

by the effect of some new terror that could not have all co-existed in him before the material eye—and thus, instead of one painted dragon, in one posture—which is all Michael Angelo could have shown—Spenser shows us a succession of poetical dragons, that are all, nevertheless, one dragon." ("Christopher North.")

16. 4. **harder**; 'too hard': *v.n.* Introd. 2. 2. **bight**; 'bite'; if any difference is meant, "pierce" means 'pierce through' the hide, and "bight," 'stick in' it.

9. This was the tail that "drew the third part of the stars of heaven, and did cast them to the earth" (*Revelation*, xii. 3).

17. 6. **despight**; *i.e.* 'the insult of a renewed attack': *v.n.* viii. 45. 7.

7. **imperceáble**; accent as in French, and Lat. ending *-ābilis*.

18. 5. **flitting**; *v.n.* iv. 5. 5. **unsound**; 'unstable.'

6. So in Milton, *Par. Lost*, i. 227, Satan flies "Aloft incumbent on the dusky air | That felt unusual weight."

8. **stouping**; 'swooping'; a term in Falconry: Sidney, *Arcadia*, *Poem* xxxix. 54, "More swift than falcon's stoope, to feeding falconer's call"; Drayton, *Polyolbion*, xx., in the description of hawking in the Marshlands.

9. Spenser has reserved this idea of a struggle in the air as an element of variety, for "the last great fight" in this book.

19. 1. **subject**; 'lying beneath,' 'subjacent'; Lat. *sub*, *jacere*, 'to lie': III. vii. 4, "She came | To an hilles side, which did to her bewray | A litle valley subject to the same."

2. **Ewghen**; 'of yew': *v.n.* i. 9. 4.

4. **flightës**; dissyllable, *v.n.* stanza 52. 2.

5. **hagard**; 'untamed,' 'not *mamed* to obedience'; as in Shakspere, *Taming of the Shrew*, iv. 1. 193. Cotgrave, *Dict.*, "*Faulcon hagard*, a falcon that preyed for herself long before she was taken; a hagard." Brachet, *Dict.* "The *faucon hagard* was one which had not been caught till after more than one mewing, in which case the bird was untameable"; literally 'a hedgehawk.' Low Lat. *haga*, Fr. *haie*, 'hedge.'

6. **hable**; 'of which he was master'; Lat. *habilis*, 'manageable,' 'fit.'

7. **pounces**; 'claws': v. iv. 42; in Barbour's *Bruce*, i. 545, the word occurs as "punsoune," 'dagger'; Lat. *pungere*, 'to prick'; hence *to punch*, *to pounce*, formerly a tailoring term, 'to work in holes.'

8. **trusse**; 'secure a firm hold on': IV. vii. 18, "Who trussing me, as eagle doth his pray"; Somerville, *Field Sports*, "Till at one fatal stroke | The vigorous hawk, exerting every nerve, |

Truss'd in mid air bears down her captive prey": lit. 'tie up in a bundle': O. Fr. *trosser*, Lat. *torquere*, 'to twist.'

20. 1. **He**; 'the dragon'; nominative absolute. **disseized**; 'dispossessed': *v.n.* iii. 19, 8, a law term: *v.* Blackstone, *Comment.* ii. 13; Selden, *Illustration* to Drayton's *Polyolbion*, xvii.

21. 1. Homer, *Iliad*, xiv. 394; Ariosto, *Orl. Fur.* xxx. 60.

2. **wreck**; 'destruction,' vi. 4; so that the expression "go to rack and ruin" is tautologous; A.S. *wrecan*, 'to drive'; M. E. *wrak*, 'what is driven ashore' (applied to sea weeds, *wrack;* and to vessels, *wreck*).

4. **shoulder**; 'push off': Shakspere, *Richard III.* iii. 7. 128.

5. **as**; 'as if'; so in line 4.

6. **neighbour element**; 'the land.'

7. **blustring brethren**; 'winds'; the winds (Boreas, Zephyrus and Notus) were the sons of Astraeus and Eos: Hesiod, *Theog.* 378; and fellow-subjects to Aeolus.

22. 6. The hyperbole here and in stanza 21 is thoroughly in keeping with that spirit of the old romances, which provoked the exquisitely graceful banter of Ariosto and Cervantes, and which Ellis in his *Specimens* so delightfully exposes.

8. **deepe rooted ill**; 'the *cause* of his pain, deeply infixed in his body,' viz. the spear-head.

23. 5. **implyes**; 'enfolds,' 'encloses': III. vi. 34, "For in themselves eternall moisture they imply"; said of the plants that require no watering; Chapman's *Iliad*, iv., "His head in curles implide." Lat. *implicare*, 'to enfold,' used in Virgil, *Aeneid*, ii. 215, of serpents.

24. 3. Construction—'That *it* seemed *that* nothing could.'

6. **deeper**; 'deep enough' to wound.

7. **buffe**; *v.n.* ii. 17. 2. **quell**; *v.nn.* vi. 43. 3; ix. 49. 5.

9. **still**; 'invariably,' *i.e.* 'carefully.'

25. 1. **beguyld**; 'cunningly evaded,' 'foiled'; usually 'deceive' in Elizabethan English; so in Scotch.

8. **stye**; 'ascend,' 'rise': II. vii. 40; Wyclif, *Psalms*, xxiii. 3, "Who schal stie in to the hil of the Lord?" A.S. *stigan*, Germ. *steigen*, Gr. στείχειν; hence *sty, stair, stirrup.*

26. *He* (line 2), *his* (line 3), *his* (line 4), *him* (line 5), etc., refer to different antecedents.

3. **oven**; *i.e.* his belly, where glowed the fire that issued at his mouth, as at that of Lancelot's "fiery drake," and of the dragons of the Morris dance: *v.* Strutt, *Sports and Pastimes*, iv. 3. 34.

4. **beard**; 'face,' by *synecdoche*: *v.n.* vii. 21. 5. The reader may, if he pleases, take both passages as instances of Spenser's

deficient sense of the humorous and the comic. The same misfortune befalls the king from a spark out of the mouth of the fire-breathing Efreet in his combat with the king's daughter: *Arabian Nights' Entertainment* (Lane, i. 157).

6. **swinged**; 'singed'; there is no *-w-* in M. E. or A.S., and this form seems to be a mere caprice of spelling; *swinge*, 'beat,' is a different word, being the causal of *swing*, 'sway to and fro.'

9. How pregnant with allegory is this line! Woe to the knight if he had put off the whole armour of God and the helmet of salvation! His fate trembles in the balance in these three stanzas.

27. 1-3. **Champion**; Hercules, with his twelve labours. **antique**; 'ancient'; Fr. *antique*, very common in Elizabethan English in this sense.

5, 6. Dejanira, in order to bring back the affections of her husband Hercules, who had taken to a new love, Iole, sent him a white garment steeped in the blood of the centaur Nessus (whom Hercules had slain), which she believed would effect her object; but which, instead, clung to the body of the hero, and burnt into his vitals (Ovid, *Met.* ix. 105 *sq.*; Sophocles, *Trachiniae*, 555 *sq.*). **bloody**...**charmd**; the garment steeped in the blood was meant to serve the same purpose as a *φίλτρον*, or *irritamen amoris*, or *love-drinke* (*Morte d'Arthur*, ii. 24).

8, 9. The Word of God and the holiest ordinances of religion, if not received with a true penitent heart and lively faith, are apt to turn to our damnation, and be to us a plague instead of a blessing (*Prayer Book*). **armd**...**harmd**; a perfectly serious euphuistic pun.

28. 1, 2. Each adj. goes with a subst. in order: "Faint with heat, wearie with toyle," etc. For this construction *v.* Shakspere, *Hamlet*, iii. 1. 159. **emboyld**; 'heated': used metaphorically in II. v. 18.

7. **cast**; 'devised,' 'resolved': *Shep. Cal.*, *Oct.* 103, "Whoever casts to compass weighty prise"; *Luke*, i. 29. A sense derived from the old manner of calculating, viz. by means of *calculi* or pebbles; still surviving in the expression *to cast accounts, to cast a nativity*. M. E. *kesten*, 'to throw in a heap.'

8. **sterne**; 'tail'; given by Halliwell as a dialectic variation: lit. sense, 'helm,' from the verb *to steer*.

29. 1. **fayre**; 'happily.'

3-5. *v.n.* i. 34. 9, and Drayton, *Polyolbion*, xxii.; Mandeville, *Voiage*, xv. (the Well of Youth); *The Stacions of Rome*, 113 *sq.*: Brand, *Pop. Antiq.* ii. 366 *sq.*

8. **hot**; 'was called'; past tense of *hight*: *v.n.* ix. 14. 9.

9. **well of life**; *Revelation*, xxii. 1, "And he showed me a pure

river of water of life, clear as crystal, proceeding out of the throne of God and of the Lamb;" *John*, iv. 14, "The water that I shall give him, shall be in him a well of water springing up into everlasting life": *Canticles*, iv. 15, "A well of living waters"; whence Mandeville, *Voiage*, iv., "Dyche of Lyvynge Watres." Spenser draws from *Bevis of Hampton*, "The dragon followed on Bevis so hard, | That as he would have fled backward, | There was a well as I weene, | And he tumbled right therein." In the allegory the well stands for the doctrines and ordinances of the Gospel. This fountain and tree (*v.* stanza 46. 9) are symbolically used in Rosetti's *Blessed Damozel*.

30. 1. *John*, iv. 24, "He that heareth my word ... is passed from death unto life"; so *Colossians*, ii. 13; *Ephesians*, ii. 1.

2. *Revelation*, i. 5, "Unto him ... that washed us from our sins in his own blood"; so *Acts*, xxii. 16; *Isaiah*, i. 18.

3. 1 *Peter*, ii. 24, "By whose stripes ye were healed."

5. The doctrine of regeneration or second birth, taught to Nicodemus: *John*, iii. 5, "Except a man be born of water and the Spirit, he cannot enter into the kingdom of God."

6. **Silo**; in *John*, ix. 7, Christ directs the man born blind: "Go wash in the pool of Siloam ... He went his way therefore, and washed, and came seeing." **Jordan**; in 2 *Kings*, v. 10, Elisha directs Naaman, the leper: "Go and wash in Jordan seven times ... and thou shalt be clean"; also the scene of St. John's baptisms "for the remission of sins" (*Mark*, i. 4).

7. **Bath**; Holinshed, i. 321, shows this town to have been a health resort in Briton and Roman times. Fuller, *Worthies*, ii. 279, describes the virtues and composition of the Bath medicinal waters. **Spau**; Spa is a town near Liège, whose mineral waters are still famous. It was a health resort for Englishmen even in 1567 (Gresham's *Letters*); *v.* Fuller, *Worthies*, i. 484.

8. **Cephise**; Boeotian Cephissus whose waters turned sheep-fleece to a white colour. Pliny, *Hist. Nat.* ii. 106. This allusion was suggested by *Isaiah*, i. 18, "Though your sins be as scarlet, they shall be as white as snow; though they be red like crimson, they shall be as wool." **Hebrus**; in whose waters occurred the wonder of the head and lyre of the slain Orpheus singing a dirge as they floated down: thus, as it were, reviving the dead (l. 1). Ovid, *Met.* xi. 50; Virgil, *Georgics*, iv. 524 *sq.*

31. Here ends the First day's Battle.

4. **journall**: 'diurnal': Shakspere, *Meas. for Meas.* iv. 3. 92, "Ere twice the sun hath made his journal greeting." Fr. *journal* (adj.) = *journalier*; hence the adv. *journelly*, 'daily': Lyndesay, *Monarchie*, i. 372; and the substantive *jornaye*, 'day's work,' in Chaucer and Wyntoun. Lat. *diurnus, dies*, 'day.'

9. **as**; 'as if.' **dwell**; 'remain'; orig. 'delay,' 'stay'; *Northumbrian Psalter*, cii. 37, "And Laverdes merci eure dwelland"; where the *Prayer Book* version has "endureth for ever"; so Chaucer translates Lat. *moras*, 'delays,' in Boethius by "dwellinges."

32. 4. **entirely**; 'with all her heart': this seeming "Irishism" occurs also in Hawes, *Pastime*, xvii., "Whych loved Sidoyne so much entyerly."

8. **dainty limbs**; Todd points out that this expression once was very common: *v.* Milton, *Comus*, 680: *v.n.* ii. 27. 9.

9. Referring to the precept to "watch and pray" (*Matthew*, xxvi. 41; *Mark*, xiv. 48). *Ephesians*, vi. 18, "Praying always with all prayer and supplication in the Spirit, and watching thereunto with all perseverance." How different is Una's vigil from Corceca's! *v.n.* iii. 14. 5.

33. 2. **That**; *v.n.* iv. 51. 4.

7. **to move**; 'moving'; this use of the infinitive for the participle is a French idiom: *le voir venir*.

8. **safety**; a trissyllable.

34. 3-8. *Psalms*, ciii. 5, "Thy youth is renewed like the eagle's." Every ten years the eagle soars into the fiery regions (the fifth or highest heaven of Ptolemy, Milton's empyrean), plunges thence into the sea, where moulting his old feathers, he acquires new ones, and renews his youth. Hence Milton, *Areopagitica*, 49, "Methinks I see her as an eagle muing her mighty youth and kindling her undazl'd eyes at the full midday beam, purging and unscaling her long abused sight at the fountain itself of heavenly radiance."

5. **youthly**; the form occurs again in II. iii. 38.

6. **Eyas hauke**; 'young hawk': Shakspere, *Hamlet*, ii. 2. 355; as an adjective, *Hymne of Heavenly Love*, 24, "Ere flitting Time could wag his eyas wings"; *an eyas* is a corruption of *a niais:* Cotgrave, "Niais, a nestling, a nias-hawk"; Littré, *Dict.*, "A term of falconry: a bird taken in the nest." Low Lat. *nidax*, from *nidus*, 'nest.'

9. This is the new birth of the spirit through baptism in the living waters. *Bevis of Hampton*: "The watere made him hool and sound | And quenched all the venim away."

35. 4. **supplied**; 'who had taken his place.'

6. **deaw-burning**; 'glittering with the dew in which it had been dipped,' 'tempered in the well of life': stanza 36. 2. The spelling *deaw* is common in M. E.: in *Astrophel*, 191, it is spelt *deow* and rhymes with *flow*. A.S. *deáw*.

36. 1. *Ephesians*, vi. 17, "The sword of the Spirit, which

is the word of God"; *Hebrews*, iv. 12, "The word of God is ... sharper than a two-edged sword."

2. **holy water dew**; a difficult expression: (1) *dew* may be a spelling for *due* as in II. viii. 55; v. v. 22; then the sense is 'holy water alone fit or able to effect this hardening': Sidney, *Arcadia*, *Poem* xlvi., "Due sighes," 'sighs in proportion to my sorrow'; (2) *dew* may be the substantive and *holy water* an adj. phrase qualifying it: 'the sprinkling or bedewing with that holy water'; (3) *dew* may mean 'moist,' as in Scotch: Gawain Douglas's *Aeneid*, "Ane hate (hot) fyry power, warm and dew."

4. **baptized**; both in the literal Gr. sense 'dipped in the well' (*βάπτειν*, 'to dip'), and in the spiritual sense, as in stanza 34. 9. **greater**; *sc.* 'in might.'

7. **molten mettall**; *i.e.* 'weapons forged, and tempered, but *not* in the waters of the well of life.' Spenser here does not quite remember what he has said in stanza 20. 8.

37. 2. **yelded**; 'yelled'; I retain the reading of the first edition; not altered till that of 1609. "Yelleden" in Chaucer, *Nonnes Prestes Tale*, 15395, may be either present or past, and therefore cannot decide the point in question here.

6. **buxome**; 'yielding': III. iv. 32, "Buxome waters"; A.S. *búgan*, 'to bend'; the common sense in M. E. was 'obedient': III. ii. 23, VI. viii. 12, "Buxome yoke" ('the yoke of obedience'); older forms, *buhsum*, and *beisume*. Germ. *biegsam*, *biegen*, 'to bend': Milton borrows this, *Par. Lost*, ii. 842, "Buxom air."

38. 2. **intended**; 'aimed,' 'stretched out': II. iv. 46, "The quivering steele his aymed end well knew, | And to his brest itselfe intended right"; Sir T. Browne, *Christian Morals*, ix., "The stars intend ... their influences"; a Latinism: *intendere*, 'to stretch out,' 'to aim': *v.n.* vi. 15. 6.

4. **him**; the dative. **behott**; 'promised': IV. xi. 6, "And for his paines a whistle him behight": *v.n.* x. 64. 6.

5. **his**; 'its,' as in stanzas 29. 9, 43. 8, and freq. *v.n.* viii. 8. 4.

7. **there**; 'therefrom,' 'thence.'

8. **griefe**; used here of physical pain: *v.n.* viii. 17. 4.

39. 3. **loathed**; because his sense of honour made him feel keenly this posture of humiliation before the accursed dragon. **can**; *v.n.* i. 8. 5.

5. **struggling**; a trisyllable, as in M. E. *strogelen*; frequentative of *to strike*, literally 'to keep striking'; Germ. *strauchеln*.

6. **hefte**; 'heaved,' 'raised'; M. E. *heven* usually had the past tense *hove* (*King Horn*, 1287, "Thu me to knighte hove"). The modern provincial sense 'to throw' ("'eave 'arf a brick")

occurs in IV. iii. 12. There is a frequentative form *heft*, in Scotch, 'to lift': *v.n.* ii. 31. 8.

9. It is common in romance to specify lengths on such occasions: *e.g.* in *Bevis of Hampton*. The specified number, *five*, is from *Revelation*, xvii. 10, "And there are seven kings: five are fallen, and one is, and the other is not yet come"; said of the seven *heads* of the beast.

40. 2. **enfouldred**; 'shot forth like a thunderbolt' (Nares); or 'thick and black like a thunder-cloud' (Halliwell), both of whom give the word as peculiar to Spenser. O. Fr. *fouldroyer, fuildrer*, Lat. *fulgur*, 'lightning': II. ii. 20, "Flames of fouldring heat."

5. **engorged**; 'that swelled his throat'; Fr. *engorger*, 'to obstruct'; literally 'stick in the throat'; the O. Fr. meaning was 'to devour,' 'to glut,' and occurs in II. xii. 3.

6. **him**; reflexive.

8. **uneven**; 'of unequal strength'; one having been injured.

41. 1. **man**; 'hero'; applied to Sir Guyon: II. vii. 37; so *vir* in Latin and *ἀνήρ* in Greek.

3. **talaunts**; 'talons'; a spelling found in Hawes ("tallaunt"); in the *Returne from Pernassus*, 1774 ("tallents"), and in Palsgrave. Fr. *talon*, 'heel'; originally *talon* was the *hind* claw.

4. **Nor**; the reading of the edition of 1609; the editions of 1590 and '96 read "For," which gives an extravagant hyberbole. **was**; '*it* was': *v.n.* i. 4. 8. **Cerberus**; *v.n.* v. 34. 1.

6. **reave**; *v.n.* iii. 36. 2. **gage**; 'the bone of contention,' since the shield was to be the *wages* or reward of the victor; the common sense is a token or pledge (such as a glove) of an engagement to fight; hence *wager of battle*, Fr. *gage de combat*.

7, 8. The inversion of the order of the words in the sentence is meant to represent the tugging to and fro.

42. 2. When our Faith wavers, and we fall into the grasp of Disbelief, the Spirit of God alone can re-confirm, and release us.

4. **double**; 'redoubled.' **about him laid**; this modern colloquialism has, as is evident from here, a very ancient descent.

6. **Andvile**; 'anvil'; M. E. *anvild*; A.S. *anfilte*; *an*, 'on,' and *fyllan*, 'to fell,' 'cause to fall'; literally 'that on which the iron is thrown and hammered': *v.* IV. iv. 23, IV. v. 36.

8. **unty**; 'loosen.'

43. 3. **warlike pledge**; 'gage of battle.'

6. **lucky**; an adverb in sense.

7. **that hewd**; 'that *it* hewed'; *i.e.* 'the stroke,' understood from the preceding verbs.

8. **missed**; 'felt the loss of.' **minisht**; 'diminished'; *Psalms*, xii. 1 (*Prayer Book*), "The faithful are minished." In Chaucer, *Persones Tale*, occurs an obsolete prefix, "*a*menuse." O. Fr. *menuisier*, Lat. *minuere*, 'to lessen.'

44. 2. **fournace**; this is Ovid's word: *Met.* xv. 340.

5-9. The simile is Virgil's; *Aeneid*, iii. 574 *sq.*; whence Tasso, *Ger. Lib.* iv. 8. Virgil drew from Aeschylus, *Prom. Vinctus*, 371 *sq.*, and Pindar, *Pythia*, i. 30 *sq.*: *v.* also Lucretius, vi. 680 *sq.*

5. **stew**; 'hot steaming interior'; literally 'hot-bath': O. Fr. *estuve*, Germ. *stube*; whence *stove*.

6. **belch**; critics have needlessly been shocked at the word: it is Virgil's *eructans* and is used also by Milton, *Par. Lost*, i. 671; and by Dryden and Thomson.

45. 2. **noyd**; *v.n.* x. 24. 3. **that**; 'that *it*'; *i.e.* the "noyance"; subst. understood from the verb preceding.

5. **expire**; 'breathe out'; a Latin use, *e.g.* Virgil, *Aeneid*, i. 44.

6. The parenthesis means that this was not the *blind* chance of heathenism, but the clear-sighted Providence of God.

46. 1. **faire**; *i.e.* 'not far,' 'opportunely,' '*pretty* close by.'

4. **redd**; 'declared,' 'known': *v.n.* Introd. l. 7.

7. *Genesis*, ii. 9, "And out of the ground made the Lord God to grow ... the tree of life also in the midst of the garden."

9. **tree of life**; *Revelation*, xxii. 2, "On either side of the river was there the tree of life ... and the leaves of the tree were for the healing of the nations"; *ib.* ii. 7, "To him that overcometh will I give to eat of the tree of life." A similar tree figures in the *Seven Champions of Christendom*, i. In the *Ayenbite of Inwyt*, 95 *sq.*, is an elaborate allegory on the tree of life, "that is Jesu Crist"; Sir J. Davies, *Nosce Teipsum* (i. 97), also allegorizes it: *v. Floriz and Blaunchefl ur*, 273 *sq.* **crime**; 'the *cause* that brought about the crime': Milton, *Par. Lost*, ix. 1182, "But I rue | The error now, which is become my crime," *i.e.* 'the *cause* of Adam's eating of the forbidden fruit.' **fall**; either (1) alludes to Adam and Eve's eating of the fruit of the forbidden tree (*v.* heading of *Genesis*, iii.); the reproach consists in this that Adam and Eve, by their transgression, had converted the tree of life into one of death: tasting of its fruit *now* would have joined sin (*i.e.* spiritual death) to immortality, just as tasting of it *without* tasting the forbidden fruit, would have joined innocence with immortality: this seems to be Church's interpretation: or (2) more likely, Spenser uses "fall" in the sense of 'expulsion,' and simply says 'the tree of life was the cause of the reproach (*i.e.* disgrace) of their expulsion from the garden of Eden.' *Genesis*, iii. 2, "And the Lord God said .. now lest he put forth his hand

and take also of the tree of life, and eat, and live for ever: *therefore* the Lord God sent him forth from the garden of Eden."

47. 2. **that soile**; viz. of Eden, to whose fertility Mandeville, *Voiage*, xxx., bears testimony, although of "Paradys terrestre he ne can not speken propurly, for he was not there."

5. *Genesis*, iii., where Satan successfully tempts Adam and Eve to taste of the forbidden fruit, which has the result of bringing God's curse upon the land.

6. **Another ... tree**; the tree of the knowledge of good and evil (*Genesis*, ii. 9). Milton follows Spenser's topography: *Par. Lost*, iv. 220, "And next to life" (*i.e.* the tree of life, "the middle tree," line 195) | "Our death, the tree of knowledge, grew fast by."

48. Spenser here attributes to the tree of life the healing powers of the balm of Gilead (*Jeremiah*, viii. 22) or the opobalsamum of the Romans (Pliny, *Hist. Nat.* xii. 54). Bunyan is more faithful to the Scripture passage (*v.n.* stanza 46. 9): *Pilgrim's Progress*, 57, "Then there came to him an hand with some of the *leaves* of the Tree of Life, the which Christian took, and applied to his wounds ... and was healed immediately."

3. **dainty deare**; 'very precious,' 'of rare or valuable worth': *v.n.* ii. 27. 8. **still**; 'unceasingly.'

8. **appointed**; 'dressed out,' 'equipped': Shakspere, *Winter's Tale*, iv. 4. 603; Heywood, *Four P's* (Dodsley, i. 91), "I nevere sawe devylls so well appoynted"; hence *appointments* (of a horse or a uniform).

49. 1-3. In *Bevis of Hampton*, the well is sanctified by the virgin, so that "No venomous worme might come therein | ... Nor nigh it seven foote and more"; and Bevis is glad "when he saw the dragon fell | Had no power to come to the well."

2. **deadly made**; 'hell-born,' 'born, not of light and life, but of death and darkness.'

3. **detest**; note the rhyme with *beast*, line 1, pronounced as in "Irish," *baste*; like O. Fr. *beste*.

5. The Second day's Battle ends.

7. **sable mantle**; *v.* i. 39, and *n.* v. 20. 3.

9. **torch**; *i.e.* the moon: *v.* Horace, *Odes*, iv. 6. 37.

50. 9. **noyous**; *v.nn.* vi. 17. 9; x. 24. 3.

51. 1. **early**; here, as in stanza 33, the word is proleptic: it is *always* early, and never late, when the sun rises.

4. **rosy cheekes**; this is Ovid's epithet: *Fasti*, iii. 403.

6. **About her eares**; "Untidy Aurora!" the reader may think; but Spenser refers to the spreading rays of the rising sun.

52. 2. **woundës**; dissyllable: *v.n.* v. 17. 4.

4. **early foe**; like stanza 31. 9, shows the self-confidence of the devil, doomed, in this case, to disappointment.

7. **damnifyde**; 'injured': II. vi. 43, "To see my lord so deadly damnifyde"; hence *indemnify*, 'recoup loss or injury.'

9. **him**; dative; 'to the knight.'

53. 2. So the dragon in the Black Castle advances with the intention of swallowing St. George whole (*Seven Champions of Christendom*, i. 1): *v. Romans of Partenay*, 5941.

7. **importune**; 'violent'; frequent in this sense: II. viii. 38, x. 15, "Importune sway"; Bacon, *Henry VII.*, "Importune labours." Lat. *importunus*, 'troublesome,' 'grievous,' as in xii. 16. 5; literally 'difficult of access'; *portus*, 'harbour.'

9. **retyrd**; 'pulled back,' 'withdrawn'; a French use of the word: *retirer*; the Mod. Eng. use is a concealed reflexive form, fully expressed in vi. 44. 6.

5-9. The sudden ending of the Third day's Battle is a most skilful dramatic contrast to the protracted fighting of the two previous days. Three was the number of days during which lasted the struggle between Christ and the powers of darkness (1 *Corinthians*, xv. 4; *The Apostles' Creed.*) This fight with the dragon thus is a type of the Resurrection.

54. 1. **So ... fell**; the frequent repetition of these words is meant to impress the great event on our minds. *Revelation*, xiv. 8, "Babylon is fallen, is fallen"; *ib.* xviii. 2; *Judges*, v. 27. Milton imitates this in *Par. Lost*, x. 541; and P. Fletcher, in *Purple Island*, xii. In Hawes, *Pastime*, xxi. and xxxi., occur two extravagant instances of such repetitions.

2. The demise of Hawes's dragon is more astonishing: *v. Pastime*, xxxvii., and observe how great the superiority of Spenser over his predecessors in allegory is.

5. Homer, *Iliad*, xiii. 136 *sq.*; Virgil, *Aeneid*, xii. 684 *sq.*; Lucan, *Pharsalia*, iii. 470 *sq.* **clift**; 'cliff': III. iv. 7, "Craggy clifts," also in Fairfax's Tasso, xi. 73. A.S. *clif*, from *clifian*, 'to cleave to,' 'adhere': a different word from *cleft* (spelt *clift* in *Isaiah*, lvii. 5), 'fissure'; which is from A.S. *cleófan*, 'to split'; whence *clough* ("Clymm of the clough").

6. **false**; proleptic; 'made insecure' (by the waves).

7. **poyse**; 'momentum,' 'force'; literally 'weight': *Piers Plowman*, v. 243, "To wey pence with a peys, and pare the hevyest"; hence 'a violent blow' in III. ii. 20, "He with a peaze it brake." O. Fr. *peis*, *pois*, Lat. *pensare*, 'to weigh.'

55. 1. The knight trembles though the victory is his; while the dragon exulted at the *fancy* that it was *his* (stanza 31. 9).

The Christian's encounter with the devil is ever a matter of life and death: *Philippians*, ii. 12, "Work out your own salvation with fear and trembling." Professor Dowden compares this attitude of the Redcross Knight with that of Dürer's picture of the victory of St. George over the dragon.

4. **misdeemd**; *v.n.* iv. 2. 2. Her dread was groundless: she had feared that the dragon's fall had involved the death of her knight, crushed perhaps under its body.

CANTO XII.

1. It is with a deep-drawn sigh of relief that Spenser passes from the scenes of the last canto to those of this, the sweet harmony of which is, in the language of music, the one true resolution of the discord of the former, in this grand symphony.

3. **Vere**; 'alter the direction of': v. xii. 18. O. Fr. *virer* whence *environ*. **beare up with**; 'direct the course of the ship towards.' Addison, *Spectator*, 297, found fault with Milton's use of *technical terms* in *Par. Lost*. His censure, whatever its justice, is equally applicable here: for similar uses *v.* Dryden's *Annus Mirabilis*, 146 *sq.*, and the whole of Falconer's *Shipwreck* (Chalmers's *Poets*, xiv.). *Vere* occurs as far back as the *Pilgrim's Sea Voyage and Sea-Sickness* (*circ.* 1370), 25, "Hale the bowelyne! now vere the shete!" This little poem, too, is full of the 14th century Jack Tar's language.

4. **afore**; 'before,' 'ahead'; of place.

6. **offend**; 'injure' (the ship); literally 'strike or dash against', frequently in Spenser: Chaucer, *Knightes Tale*, 2396, "With love offended most." Lat. *offendere*.

9. This need not lead us to infer that, in actual work, Spenser did not begin Book II. immediately after completing Book I.

2. 1. **glooming**; 'gloaming,' 'twilight.'

2. **fyrie-footed**; *Shep. Cal.*, *July*, 18, "And now the sonne hath reared up | His fyerie-footed teme"; Shakspere, *Romeo and Juliet*, iii. 2. 1; Ovid, *Met.* ii. 392.

3. **ne**; 'nor'; correlative of *neither* implied in "scarsely,' line 1.

4. **deadly**; 'indicating the death of the dragon': *v.n.* ii. 24. 1.

3. 1. **feeble speed**; 'with all the speed that the feebleness of old age permitted him to make.'

5. **tryall**; 'investigation,' *i.e.* 'the testimony of his own eyes.'

7. **out of hond**; 'at once'; this modern colloquialism occurs as far back as *Gawayne and the Green Knight* (*circ.* 1325), 2285.

9. **forrayed**; 'ravaged'; a common word in Scotch; M. E.

forage, O. Fr. *fourage*, 'pillage'; Low Lat. *fodrum*, 'fodder'; so that *forage* is a contraction of *foodrage*.

4. 4. **tort**; 'wrong': III. ii. 12, "To beguyle | A simple maide, and worke so hainous tort"; so IV. viii. 31; now used in a legal sense only: Blackstone, *Comment.* iii. 18. Fr. *tort*, Lat. *tortus*, 'twisted,' from *torquere*.

7. **consórt**; 'company': II. vii. 22; Lat. *consors*, 'co-partner in property.' Spenser, like other Elizabethans, confounds this word with *concert*, which they spelt *consort* accordingly: II. v. 31, and ix. 35, "Song in sweet consort"; III. i. 11, "Trim consort" of singing birds; Lat. *consertum*, *cum*, and *serere*, 'to join.' Accented on the second syllable.

9. **eternall**; an adverb in sense, '(released) for ever': in *Revelation*, xx. 10, Satan is cast into the lake of fire to be tormented "for ever and ever."

5. 3. **well beseene**; 'becoming,' 'seemly'; literally 'fair to look at': frequently used for 'dressed' in *Morte d'Arthur*; *e.g.* ii. 151; iii. 7; Chaucer, *Clerkes. Tale*, 8841, "Yvel biseye"; Palsgrave, *Dict.*, "Well bysene; bien accoustré." M. E. *bisen*, 'to arrange,' 'appoint'; A.S. *bisén*, 'to look about.'

7. **tall young men**; the allusion is to Elizabeth's band of Pensioners, as in Shakspere, *Midsummer Night's Dream*, ii. i. 10, where it is said of the Fairy Queen, "The cowslips *tall* her pensioners be"; Warton on Milton, *Il Penseroso*, 10, notes: "They (the pensioners) were some of the handsomest and tallest young men, of the best families and fortune, that could be found." *v.* Holinshed, iv. 234. **sownd**; 'wield'; from the habit of clashing their arms, still prevalent among the "braves" of North America and Africa: *v.n.* iv. 40. 3.

6. 2. Constr.—'And prostrating themselves low before him.'

4. Spenser is thinking, while describing this sacred triumph, of Christ's entry into Jerusalem: *John*, xii. 13.

9. So Miriam, the prophetess, and the women of Israel celebrated the passage of the Red Sea with timbrels and dances (*Exodus*, xv. 20); so too was Jephthah, returning home from victory, met by his virgin daughter (*Judges*, xi. 34).

7. 1. **fry**; 'crowd': *Shep. Cal.*, *Oct.* 14, "To feede youthes fancie, and the flocking fry"; on which the *Glosse* is, ".. The multitude of young fish be called the fry."

3. **to**; 'to the music or accompaniment of.' **song**; 'sang'; these past tenses in *-o-* are very common in Spenser, *e.g. hong*, *sprong*, *rong*, *strong*, *clombe*, *fond*, *kond*, etc.

9. **wrestle**; like the Amazons of poetry (who, according to one account, were votaries of Diana, l. 7) or the Spartan maidens of real life (Aristophanes, *Lysistrata*, 83 *sq*).

8. 2. **vew**; 'look,' 'visage.'

8. **self-resemblance**; *i.e.* 'when thus crowned as a king's daughter should be.' Una now appeared in her proper rank and station; no longer an "errant damzell," but a princess.

9. 1. **many**; 'crowd': v. xi. 59 and 65; so spelt in Shakspere, 2 *Henry IV.* i. 3. 91, "O thou fond many"; and as a monosyllable, *mein*, *mayn*, etc., very often in *Floriz and Blauncheflur*; hence "so fewe menye" in *Lancelot of the Laik*, 751, and "ane few menye" in Gawain Douglas's *Aeneid* ('a small company'). Cotgrave, "A meynie, familie, household, household company, or servants." O. Fr. *mesnie*. *Cent Nouvelles Nouvelles*, Bartsch, 453, "Sa belle maignye d'enfans, parens, amis, heritages." Low Lat. *mansionata*, from *manere* 'to dwell'; hence *mansion*, *menial*, *menage*: *v.n.* vii. 37.

9. Construction—'Ne durst *they* approach nigh *to* him.'

10. These two stanzas introduce a little comedy to relieve the mind of the images of terror with which the dragon *when alive* had lately filled it; they serve as a line of demarcation between these images, and those of that sweet solemnity with which the book closes. For the comedy cf. Homer, *Iliad*, xxii. 369 *sq.*

1. **well it faynd**; 'cleverly dissembled their fear'; meant to contrast with those who feared and fled outright: *it*, antecedent 'fear' understood from the verb.

3. Construction—'Warned *them* (the rest) not *to* touch him.'

11. 4. **gossibs**; 'neighbours,' 'cronies'; orig. 'sponsor at baptism'; *good-sib*, 'related in God': it acquired its present meaning as early as the Chester *Mysteries* (*circ.* 1450). **in counsell**: Sir T. More: "Yes, yes, quod I, a woman can kepe a counsaill well ynough. For though she tell a gossippe she telleth it but in counsayle yet, nor that gossippe to her gossip neither, and so whan all the gossippes in the toun knowe yt, yet it is but counsayle still."

12. 4. **defeasaunce**; *v.n.* iii. 29. 5.

6. **yvory and gold**; for these as gifts *v. Ezekiel*, xxvii. 15; *Matthew*, ii. 11; Virgil, *Aeneid*, iii. 464.

9. **manifold**; 'repeatedly'; like Germ. *vielfältig*.

13. 2. **shaumes**; 'clarionets': *Psalms*, xcviii. 7 (*Prayer Book*), "With trumpets also and shawms." O. Fr. *chalemie*, *calamel*, 'reed-pipe'; Germ. *shalmei*, Lat. *calamus*, 'reed.'

4. *Luke*, xix. 36, "And as he went, they spread their clothes in the way": referring to Christ's entry into Jerusalem.

5. **purveyaunce**; 'provision'; O. Fr. *porveänce*; so the verb II. iii. 15; Lat. *providere*, 'to see beforehand.'

8. **name**; 'celebrity,' *i.e.* 'value': *v.n.* vi. 29. 3.

9. **lowly sitt**; unless "lowly" is metaphorical ('in a spirit of humility' after their late deliverance), the allusion is to the habit of sitting on the floor prevalent in those days. Ben Jonson, *Cynthia's Revels*, ii. 1 *fin.*, "All the ladies and gallants lie languishing upon the rushes." The "tall clownishe younge man" in the *Letter to Raleigh*, "rested himselfe on the floore." This will remind readers of the old print of Sir T. More's household, in which the ladies of the house are drawn as sitting on the floor, or on very low seats. Queen Elizabeth's presence chamber at Greenwich Palace was strewn with rushes: the costly carpet (l. 8) therefore is a sign of unheard-of luxury in those days.

14. On a similar occasion (the wedding of Florimel: v. iii. 3) Spenser again declines the task, which "were worke fit for an herauld, not for mee." He scorns the practice of the old romancers of giving elaborate descriptions of feasts, *e.g. Romans of Partenay*, 946 *sq.*; *Gawayne and the Green Knight*, 112 *sq.*, 1648 *sq.*; and especially *Morte Arthure*, 166-219.

1. **needes**; *v.n.* x. 38. 8. **guize**; 'manner'; common in Hawes's *Pastime*: O. Fr. *guise*; a later form in M. E. for *wise*, stanzas 17, 18; Germ. *weise*. A.S. *wise*, 'skill,' 'way of doing a thing'; from A.S. adj. *wis*, 'wise,' 'discreet': *v.n.* iv. 20. 7.

6. **discourse**; 'description'; so the verb, stanza 15. 9. Tyndall, *Life of Foxe*, "The lyfe of William Tyndall ... is at large discoursed in the booke of Actes and Monumentes"; (1) literally 'a running to and fro': VI. viii. 14, "At last the caytive, after long discourse." Whence (2) 'course of events'; vii. 26. 1. Lat. *discursus*; *currere*, 'to run.'

7. A clever compliment on the parsimony of Elizabeth's court: *v.* Holinshed, ii. 703.

15. 1, 2. From the frequent line in Homer, *Iliad*, ii. 432; imitated by Tasso, *Ger. Lib.* xi. 17; Milton, *Par. Lost*, v. 451.

4. This has been the custom ever since Arete, and afterwards Alcinoüs, asked Ulysses to narrate his adventures after they had offered him hospitality (Homer, *Odyssey*, vii. 237; viii. 550). Such, too, is the custom in Oriental romance: *Arabian Nights' Entertainment* (i. 369, Lane); and in real life, where pure eastern manners survive (Lane, *Modern Egyptians*, xiii.).

16. 2. **passionate**: 'express feelingly': in Shakspere, *Titus Andr.* iii. 2. 6, "Passionate our tenfold grief with folded arms": *v.n.* ii. 26. 5; and cf. *empassionate* in v. xi. 46.

5. **importune**; *v.n.* **xi. 53. 7.**

17. 1. **pere**; the word is similarly applied to a king in Percy's *Reliques*, i. 2, "King Stephen was a worthy peere."

4. **note**; 'ne wote,' 'know not': *v.n.* vi. 17. 8. **praise or pitty**; infinitives, *to* being omitted.

7. **soised**; *i.e.* 'reached': *v.n.* iii. 19. 8.

8. **well**; 'safely,' 'happily'; also a Shaksperian sense.

18. 3. **plight**; 'plighted'; for this omission of *-ed* after a dental *v.* Abbott, *Shak. Gram.* § 342.

5. **advize**; 'inform': Shakspere, *Henry V.* ii. chor. 12, "The French, advised by good intelligence | Of this most dreadful preparation"; still used in commercial correspondence (*letter of advice*); so in French, *aviser, lettre d'avis, avis secret.*

6-8. The incomplete condition of the *Faerie Queene* does not permit of definite statement as to what the nature of this six years' service was to be, and what share the *private* virtue of holiness was to have in an allegory of the public or political virtues. The Redeross Knight appears in later books, but these appearances are not a part of the service here meant.

7. **sixe yeares**; from the seventh day of rest after the six days of the Creation (*Genesis*, ii. 2) was derived the idea of the everlasting rest of the Christian in the next life, after the toils of this (*Hebrews*, iv. 9), and of the ease and rest of the millennium (*Revelation*, xx. 1-7), which it was believed by some Chiliasts or Millennarians would follow after six thousand years of the world's existence (*e.g.* Cowper, *Task*, vi. 734 *sq.*).

8. **Paynim king**; *v.n.* xi. 4. The period of six years from 1585, when Elizabeth concluded a treaty with the insurgent Dutch, to 1590 (inclusive) may be here meant.

19. 4. **preace**; so is the substantive spelt in iii. 3, where *v.n.*

6. **doen undo**; either (1) 'undo what has been done'; or (2) 'cause *to be* undone,' the construction being '*since ye cannot* doen undo that band'; this sentence being a repetition of the sense of the preceding.

8. Holiness cannot *now* be wedded to Truth: in other words, divine Truth cannot be inseparably united to the Church as long as it is a Church militant: the Church Universal cannot yet be made one with the Reformed Church. **backe retourne agayne**; this *double* tautology occurs in III. vi. 32. For *ayayne v.n.* viii. 11. 4.

20. 2. **In sort as**; *v.n.* i. 46. 5.

3. **deforme**; II. xii. 24, "Visages deforme"; so Milton, *Par. Lost*, ii. 706; it is a correct adjectival form from Lat. *deformis*; the verb gives the commoner form *deformed*, and the obsolete *deformate* (Chaucer, and Bible of 1551).

5. **Dame**; 'lady,' 'wife'; in *The Wright's Chaste Wife*, 535, the carpenter so addresses his wife: "'Dame,' he seyd, 'what ys this dynne?'"; a use occurring in the present century: "Dame Margaret, wife of Sir George Beaumont, Bart," in

Wordsworth. The modern *catachrestic* use is found in *Gammer Gurton's Needle* (Dodsley, ii. 4), "Dame Chatte, a gossyp"; similarly *beldame* (lit. 'fair lady') has degenerated.

21. Una has been purposely withdrawn into the background after stanza 8, that she may be now brought forward in all the brightness of her beauty, all the fulness of her joy, all the unstained purity of her innocence.

2, 3. Note the recurrence of the meaning of Una's name, and of the basis of her character, in the repetition of the word "onely."

6. For the simile, *v.* Homer, *Odyssey*, xiii. 93.

22. 3. **wimple**; 'veil': Palsgrave, *Dict.*, "Wymple for a none: guymple"; "The muffler or plaited linnen-cloth, which nuns wear about their neck" (Nares); frequently in the *Ancren Riwle*; worn by ladies generally, *Isaiah*, iii. 22; Chaucer, *Legende of Good Women*, 832; Gower, *Conf. Amant.* i.; the lady in *Merlin*, xxi., "voyded hire wymple" to salute king Ban. O. Fr. *Roman de la Rose*, 9263. Germ. *wimpel*, 'pennon'; Mod. Fr. *guimpe*.

7. *Revelation*, xix. 7, "The marriage of the Lamb is come, and his wife hath made herself ready ... arrayed in fine linen, clean and white: for the fine linen is the righteousness of saints"; *Canticles*, iv. 7, "Thou art all fair, my love; there is no spot in thee." **pride**; 'gorgeousness'; such as that of Duessa's array, ii. 13. Shakspere, *Henry VIII.* i. 1. 25, "The madams ... did almost sweat to bear the pride upon them"; *Sonnets*, xcix. 3, "The purple pride that on thy soft cheek dwells."

8. **neare**; 'closely.' The reference is to the cunning of the workmanship, that produced all the dazzling effect, without the expense, of costly materials. Una's dress is beautiful: Duessa's was gorgeous; ii. 13.

23. 4. **ragged**; 'rugged,' 'rough'; all three words are etymologically the same: v. 38, "His goodly corps, on ragged cliffs yrent"; frequently in Shakspere; Skelton, *Colyn Clout*, 53, "For though my rime be ragged"; cf. "the rampant bear chain'd to a ragged staff"—the badge of Warwick—in Shakspere, 2 *Henry VI.* v. i. 203; "ragged as a colt" in Foote's *Bankrupt*. A.S. *raggie*, 'shaggy.'

5. **enchace**; 'set off in fitting terms': iv. v. 12, "All which who so dare thinke for to enchace, | Him needeth sure a golden pen, I weene"; literally 'to set off, as a picture in a frame, or a jewel in a casket.' Fr. *chasse*. Lat. *capsa*, 'box'; hence *case*; *chase*, 'printer's type-frame'; *chase*, 'emboss' (metal work).

7. **All**; 'although.' **in place**; *i.e.* 'wherever his adventures had taken him.'

24. 7. **pretence**; 'claim,' *i.e.* 'importance': iv. v. 23; Milton,

Par. Lost, ii. 822, "In our just pretences arm'd"; so Fr. *pretension*, from verb *pretend*, 'advance,' 'stretch out': VI. xi. 19, "His target always over her pretended"; hence *pretender* ('claimant').

9. Another dramatic surprise. There are more instances than one of attempts to Romanize the English Reformed Church. Pius IV. despatched a nuncio to England inviting Elizabeth to send ambassadors to the Council of Trent, with the hope of conforming the English Liturgy to the Romish. Pius V., before he issued the bull of excommunication against Elizabeth, had resorted to gentler means in the hope of winning back her allegiance to the Papal See, trusting to the support of the Anglo-Roman party in England. Philip II.'s "earnest desire to reduce England to the Romayne Catholic religion" took the shape of a proposal of marriage to Elizabeth, before it led him to fit out the Armada (Stow's *Annals*, 742); and Sixtus V. made attempts to win over Elizabeth, before he blessed the Armada.

25. 1. Cf. the sudden entry of the knight upon the horse of brass into Cambuscan's hall (Chaucer, *Squires Tale*, 96 *sq.*).

2. **unwary**; 'unexpected.'

8. **betake**; 'deliver': III. vi. 28, "Dame Phoebe to a Nymphe her babe betooke"; Wyclif, *Matthew*, xxvi. 15; M.E. *bitaken*; confounded in M. E. with *betechen*, 'to assign,' A.S. *betǽcan*.

9. **disclosing**; 'unfolding': IV. v. 16, "And it as oft from about her wast disclos'd" (said of Florimell's girdle).

26. 4. **Emperour ...West**; *v.n.* ii. 22. 7, 8.

27. 1. **sad mayd**; *v.n.* ii. 24. 8.

4. **infámous**; Latin accent; frequent in Milton.

5. Duessa again speaks like a pagan. Altars and sacrifices form a feature in the marriage ceremonies of ancient Greece (Euripides, *Iphigeneia in Aulis*, 718, 1112, Πῦρ καθάρειον); Latinus touches the burning altar and swears by it (Virgil, *Aeneid*, xii. 201). **which**; 'by which'; a Latinism, *jurare altaria, jurare sidera*.

6. **guilty**; predicative: 'the heavens guilty of his perjury,' *i.e.* 'he has made the heavens a partaker in his guilt of perjury, through having sworn by them.'

29. 2. **abashed**; 'surprised' or 'dejected': Wyclif, *Mark*, v. 42, "And thei wern abaischid with a great stonying"; "astonished" in the *A. V.* O. Fr. *esbahir*, 'to astonish'; a doublet of *abase*, literally 'to cast down.'

7. **myne only**; 'of me alone.'

8. **adventurest**; either a present for the present perfect, 'hast adventured'; or a contracted past tense for 'adventuredst.'

30. 4. **unkynd**; because unreturned; 'outraged.'

9. **With cryme** ; 'criminally,' *i.e.* 'do not aggravate the crime of perjury with that of concealment.'

31. 3. **intendiment** ; 'consideration,' 'deliberation' : used in a cognate sense of 'knowledge acquired by attention or observation,' in III. v. 32, "For shee of herbes had great intendiment" ; *Teares of the Muses*, 144 ; O. Fr. *entendement* ; Lat. *intentio*.

4. **What woman** ; *sc.* 'it is.' **doth** ; '*she* doth.'

9. **should** ; 'would' : *v.* Abbott, *Shak. Gram.* § 322. This use distinguished a contingency, expressed by *should*, from a *habitual* occurrence, expressed by *would* (= 'used to').

32. 2. **false** ; note the emphatic repetition of the word.

3. **on grownd** ; *v.n.* **ix. 7. 9.**

4. Construction—'*So* royally ... that *it* was easy,' etc. ; so in stanza 31, 'So straunge ... that day,' etc. **royall richly** ; 'as richly as a royal personage.'

33. Truth is the fittest person to expose Falsehood and penetrate through the disguise of Hypocrisy (stanza 34).

4. **pardon me** ; 'give me leave' : Shakspere, *Two Gen. of Verona*, iii. 2. 98, "Even now about it ! I will pardon you" ('give you leave to depart'). O. Fr. *perdoner*, 'grant,' 'make a gift of' : Lat. *per, donum*, 'gift.'

34. 2. **vaine** ; 'false' ; a Latin use.

3. **improvided** ; 'unforeseen,' 'sudden' : Fr. *à l'improviste*, It. *improvvisto*, Lat. *improvisus, ex improviso*.

5. **practicke** ; 'deceitful' : II. iii. 9, "Growne old | In cunning sleights and practick knavery" ; so the substantive, often in Ben Jonson's *Catiline ; e.g.* iii. 2, "Stygian practice" ; the verb in Milton, *Areopagitica*, 17 ; used in a good sense in IV. iii. 7, "Right practicke was Sir Priamond in fight" ('skilful') ; (a special sense in engineering, or strategy, occurs in Shakspere, 1 *Henry VI.* iii. 2. 20, "Here entered Pucelle and her practisants" ; and in Thomson, *Castle of Indolence*, i., "Through secret loop-holes that had practised been." Fr. *pratiqeur*).

9. *I.e.* 'Whoever tries to verify my statement shall find him to be no other than Archimago.'

35. 2. **fraight** ; 'freighted' : *v.n.* stanza 18. 3 ; this form occurs also in Holland's Livy : later *fraught* was used for the participle, and *freight* for the infinitive.

3. **Bad** ; used absolutely ; *sc.* 'his men.'

5. **Attacht** ; 'seized' : Shakspere, *Love's L. Lost*, iv 3. 375, "Then homeward every man attach the hand | Of his fair mistress" ; now used only as a legal term : 'to attach property.' O. Fr. *atachier*, 'to fasten' ; same word as *ataquer* (Eng. *attack*),

as seen in Bartsch, 399, "Une riche escarboncle le mantel ataqua"; literally 'to fasten with a nail.' Breton, *tach*, 'peg,' 'tack'; Lat. *tangere*, 'to touch'; root STAG, whence *stick*, *sting*.

6. **seeming**; Archimago characteristically *pretends* to struggle to escape; there was no need for any such struggle, for when he liked, he easily gave them the slip: *v.* stanza 36. Note the emphasis laid on his inveterate habit, by the repetition of the idea of *pretending* in the words "idle," "faine," "semblaunce."

7. The simile is drawn from what was then a sort of "pastime royal." Strutt gives instances of Elizabeth's patronage of this sport (*Sports and Pastimes*, iii. 6. 18). There was a Beargarden at the Bankside: *v.* Chambers's *Book of Days*, ii. 58.

8. **ydle**; 'pretended,' 'which he did not really employ' (the sense is not 'unavailing'): *v.n.* i. 46. 1.

36. 4, 5. In II. i. 1, we read of Archimago, that "his artes he moves, and out of caytives handes | Himselfe he frees by secret meanes unseene." This plan of imprisoning and liberating Archimago, serves the purpose of making the action consistent with his character; it is based on *Revelation*, xx. 1 *sq.*, where the Devil is "bound for a thousand years" with a "great chain"; and verses 3 and 7, "And Satan shall be loosed out of his prison, ... a little season."

7. **bains**; 'banns' of marriage. A.S. *gebann*, 'proclamation'; *bannen*, 'to proclaim to be an exile,' 'to banish'; hence *bandit*, 'proclaimed outlaw,' *abandon*; spelt *banes* by Shakspere, *First Folio*, throughout. The publication of banns as now, is mentioned in *Instructions to Parish Priests* (*circ.* 1450), 202, "But do ryght as seyn the lawes, | Aske the banns thre halydawes," these "lawes" dating as far back at least as 1200 A.D.

37. 4-9. It is a pity that Spenser mixes up Christian with Pagan rites here; otherwise a significant contrast would have been secured with stanza 27. 5.

4. **housling**; 'belonging to the holy Eucharist,' 'sacramental'; frequently in *Instructions to Parish Priests*; Chaucer, *Persones Tale*, "And certes ones a yere at the lest way it is lawful to be housceled"; *Old English Homilies*, 90, "Ure loverd Jhesu Christ herien and bruken his fles and his blod that is the holi husel"; A.S. *húsel*. The *fire and water* were the symbol of the union of the lives of the bride and bridegroom, among the ancient Romans; the bride was sprinkled with the water: Valerius Flaccus, *Argonautica*, viii. 245, "Ignem Pollux undamque jugalem | Praetulit."

6. **Teade**; 'torch'; Lat. *taeda*: *Epithalamion*, 27, "For Hymen is awake ... With his bright tead"; a heathen custom; Catullus, *In Nuptias Juliae et Manlii*, 15; Homer, *Iliad*, xviii. 492; Hesiod, *Scutum Herculis*, 275. The *bush* used was the *spina*

alba or hawthorn. **groome**; (1) 'servant': *v.n.* x. 17. 6; or (2) 'youth,' viz. one of the *pueri matrimi et patrimi* that carried the torch of *spina alba* before the bride, or one of the "children of the bride-chamber" (*Luke*, v. 34), answering to the modern groomsman.

7. **lamp**; Upton alludes to *Leviticus*, vi. 13, and the parable of the Ten Virgins (*Matthew*, xxv. 1). See, however, *Jeremiah*, xxv. 10, and *Apocrypha*, 2 *Esdras*, x. 2.

9. **burnen**; infinitive after "should."

38. 1. Upton quotes Servius on Virgil, *Aeneid*, iv. 458, whence it seems it was *oil* (not wine) that was so used.

3, 4. *Psalms*, xlv. 8. Here at least is a Hebrew custom, though not a distinctive one: *v.* Catullus, *Julia et Manlius*, 142. *They*, nominative; *all*, objective; **all**, 'everything.'

5. **sweat**; suggested by the word "perfumde."

7. **curious**; 'careful,' 'elaborate': *v.n.* vii. 30. 7. Nuptial songs were called *Hymenaei* by the Greeks and Romans, and existed among the Hebrews: *Apocrypha*, 1 *Maccabees*, ix. 39. Many of the customs referred to in stanzas 37 and 38 are illustrated from Claudian, *De Nuptiis Honorii et Mariae*, 201 *sq.*

9. **song of love**; not the *Epithalamion* as Todd suggests, but the *Hymenaeus*; *v.n.* stanza 40. 1-4.

39. 1-3. *Revelation*, xix. 6, "And I heard as it were the voice of a great multitude, and as the voice of many waters ... saying,... Let us be glad and rejoice,... for the marriage of the Lamb is come." **noise**; 'music': Milton, *At a Solemn Music*, 18, "May rightly answer that melodious noise"; *Nativity Ode*, 97, "Divinely warbled voice | Answering the stringed noise"; very common in Elizabethan plays for 'band of musicians.'

2. **sownd**; 'to sound.'

5. **trinall triplicities**; the Hierarchy of the Angels in Scholastic theology; Dante, *Paradiso*, xxviii., gives the order as follows: "The first Trine consists of 1. Seraphim, 2. Cherubim, 3. Thrones; the second Trine of 4. Dominations, 5. Virtues, 6. Powers; the third Trine of 7. Princedoms, 8. Archangels, and 9. Angels." Lyndesaye, *Dreme*, 523, gives nearly the same order: *v.* Tasso, *Ger. Lib.* i. 11, xviii. 96; Milton, *Par. Lost*, iii. 320, v. 749. Spenser again alludes to it in *Hymne of Heavenly Love*, 64, and *Hymn of Heavenly Beautie*, 85-98. The idea originated from the *Celestial Hierarchy* of Dionysius the Areopagite, and a list given in a *Homily* of Gregory the Great. The Scripture basis of the idea is *Ephesians*, i. 21, and *Colossians*, i. 16. The Scholastic theologians that set forth the notion subsequently were Aquinas, Peter Lombard, and Grosseteste: *v.* Smith and Wace, *Dict. of Christian Biography*, i. 844 *sq.*

6. **sweet**; 'sweetness'; like Lat. *dulce*, Gr. τὸ ἡδύ.

40. 1-4. I suppose Spenser *here* (and not in stanza 38) refers to the singing of the *Epithalamium*, and its occasion.

41. 9. **Una ... mourne**; Truth is separated from the Church (though her influence will continue to control it), while for six years (*v.n.* stanza 18. 7) it continues to be the Church Militant; her mourning will cease when Holiness dwells, after this period, in the Church Triumphant.

42. 1. Tasso, *Ger. Lib.* iii. 4, uses the same beautiful simile, painting a picture as fine as Spenser's. Statius, *Thebaid*, viii. 809, concludes with it. Skelton closes his *Colyn Clout* with the same metaphor. *V.* Virgil, *Georgics*, iv. 117.

6. **spent**; 'worn out'; an analogous use still exists in the expression, *a spent bullet*.

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